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1640

Mus. fr. 1640

4°

Wälder

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M. 1.

100

ausgesetzte

GENERALBASS-BEISPIELE

als

kurze Vor- und Zwischen-Spiele

von

GUALBERT WÄLDER.

8 2 2

☛ *Aufgeschnittene Exepl. werden nicht mehr zurückgenommen.*

100
ausgesetzte
Generalbass-Beispiele
als
kurze Vor- und Zwischen-Spiele
und als praktische Beigabe
zu jeder Generalbasslehre,
insbesondere zu Robert Führer's
Elemente der Harmonielehre,
des Generalbasses, der Tonsetzkunst
zum Selbstunterricht
für Lehramts- und Orgelzöglinge &c.
bearbeitet
von
GUALBERT WÄLDER.

AUGSBURG,
Verlag von Anton Böhm.
(1890)

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Vorwort.

Bei Herausgabe meiner Generalbaßlehre in Verbindung der Grundanfänge des Präludirens und Modulirens hatte ich den Plan, sogleich eine Reihe von ausgesetzten Generalbaß-Beispielen zu bearbeiten, die der sonst so trockenen Sache eine gefällige Form geben, das heißt, so viel als möglich nach einer Melodie streben sollen. Doch meine vielen Berufsgeschäfte und andere störend einwirkende Verhältnisse verschoben die Ausführung.

Robert Führer, dieser schätzbare Kirchen-Componist, hat die musikalische Welt mit einem Werke beschenkt, betitelt: „die Elemente der Harmonielehre, des Generalbasses und der Tonsetzkunst", jedoch ohne practische Übungs-Beispiele. — Dieß bewog mich, den alten Plan aufzunehmen, nicht nur um Robert Führers Werkchen practisch zu machen, sondern auch zu meiner und jeder Generalbaßlehre eine willkommene Beigabe zur Übung und weitern Ausbildung für Orgelzöglinge zu liefern.

Wegen Form und Benützung dieser Beispiele habe ich Folgendes zu bemerken:

1. Ich wollte der trockenen Accordenfolge eine gefällige und nutzbringende Form abgewinnen, deßwegen gieng mein Streben stets dahin, wo es nur sein konnte, eine Melodie zu erhalten.

2. Sollten diese Übungsbeispiele auch zugleich kleine Orgel-Vor- und Zwischenspiele sein, damit der Zögling lerne, auch nur mit Accorden, ohne weitere Ausschmückung und ohne Verfolgung eines eigentlichen Themas naturgemäß und melodisch zu präludiren. Deßwegen setzte ich sämmtliche Beispiele aus und gab ihnen diese Form. Der Schüler sieht nun, wie man mit den Accorden zu verfahren hat, wie man allenfalls die Lage ändern muß, um einen Gesang in das Accorden-Spiel zu bringen.

3. Damit sich aber der Zögling wirklich übe, muß jedes Beispiel in mehrere Tonarten gesetzt werden, und zwar schriftlich als Hausaufgabe oder gleich am Instrumente.

Man lasse nun das betreffende Beispiel den Zögling zuerst studiren, damit er sieht, wie es behandelt ist. Alsdann gebe man ihm davon nur den bezifferten Bass, und so möge er nun seine Versuche in andern Tonarten machen. Gelingt nun dem Schüler seine Arbeit, so werde er angeleitet, auf solche Weise ähliche Beispiele zu verfertigen.

4. Damit der Zögling auf die Lage der Accorde aufmerksam gemacht werde, habe ich, wo dieses sein konnte, ohne die übliche Bezifferungsweise zu stören, die Bezifferung so eingerichtet, dass der Gesang leicht zu finden ist.

5. Diejenigen Beispiele, welche nur Übergänge in andere Tonarten enthalten, müssen ebenfalls von einer andern Tonart aus geübt werden. Ich bin überall von C dur ausgegangen. Der Schüler gehe nun mit den nemlichen Accorden z.B. von G dur aus, dann von F dur u. s. w.

Dieses Alles möge bei Beurtheilung und Anwendung meiner Arbeit berücksichtiget werden, wie auch, dass ich keine andere Absicht hatte, als Orgelzöglingen nützlich zu werden.

Gualbert Wälder.

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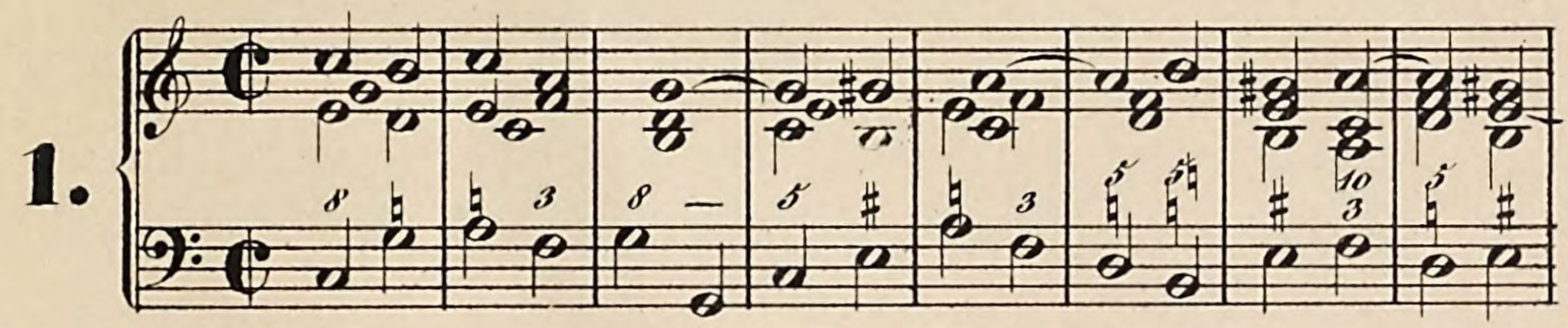

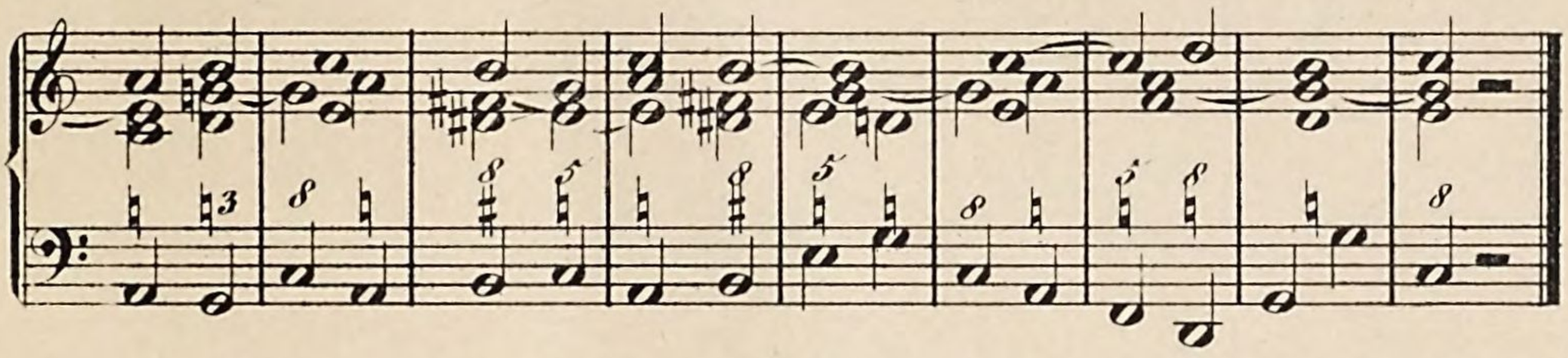

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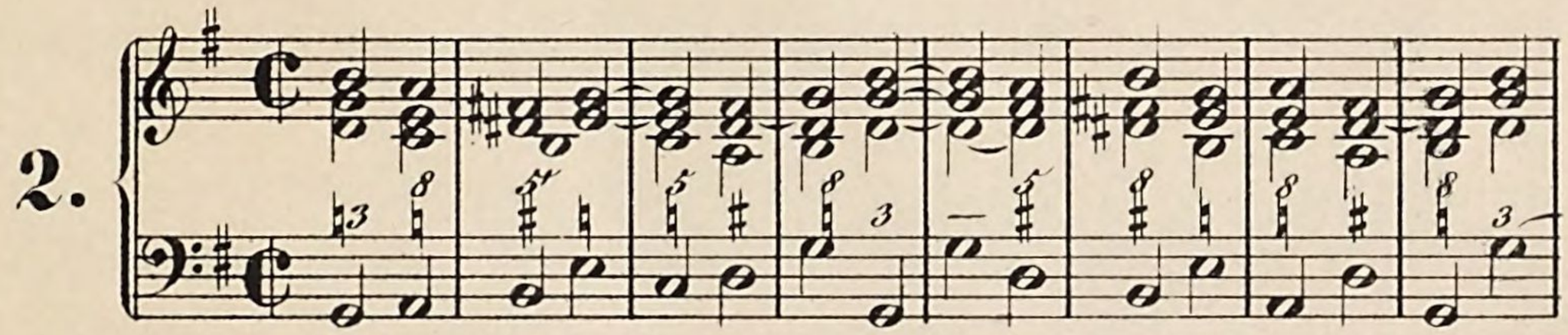

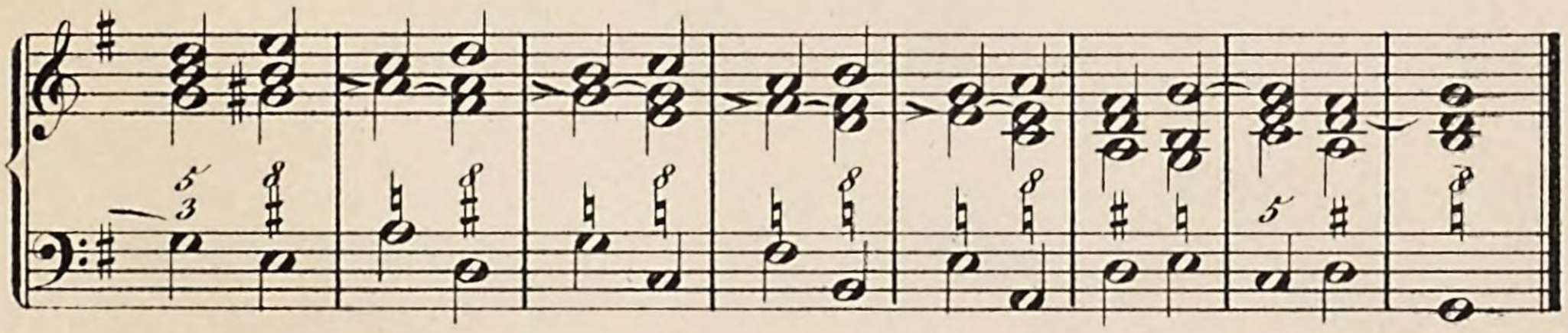

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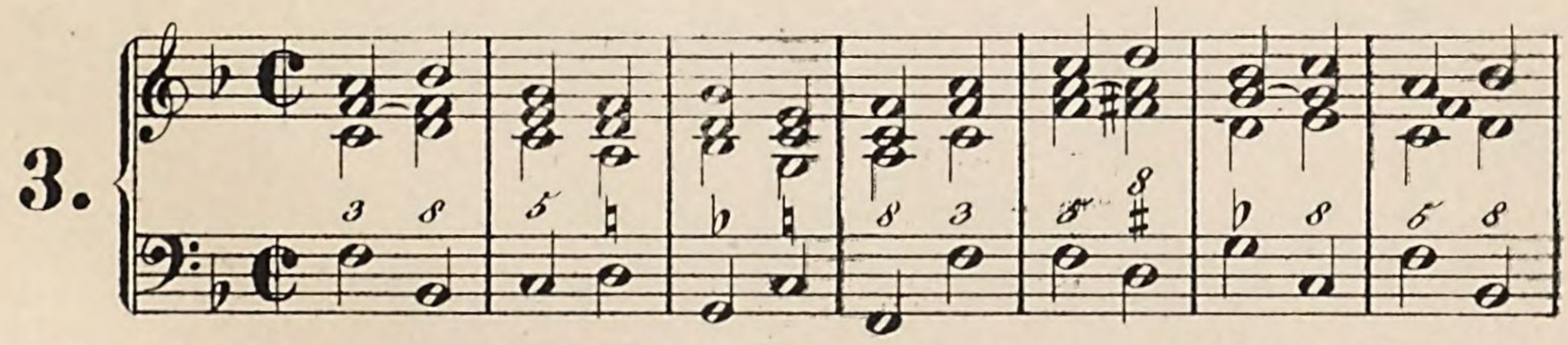

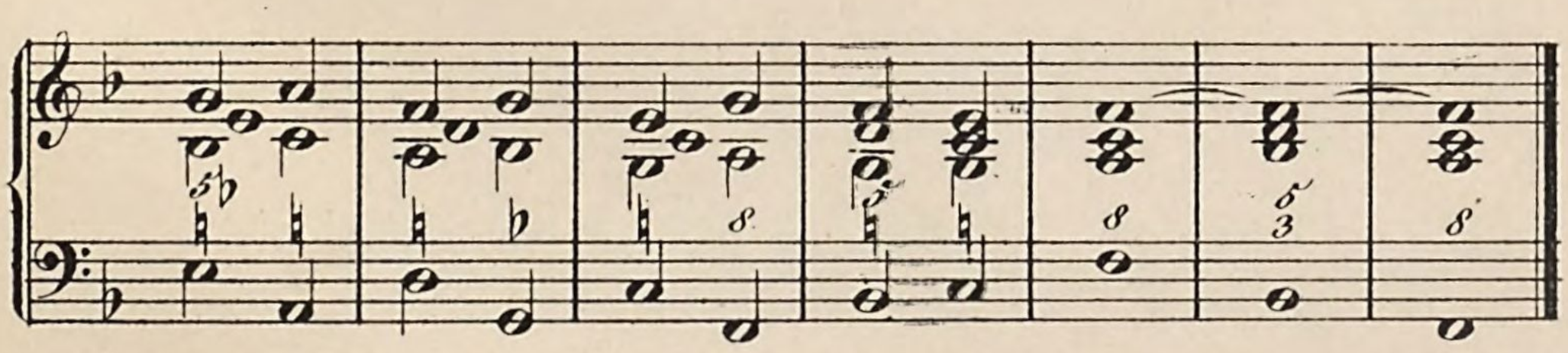

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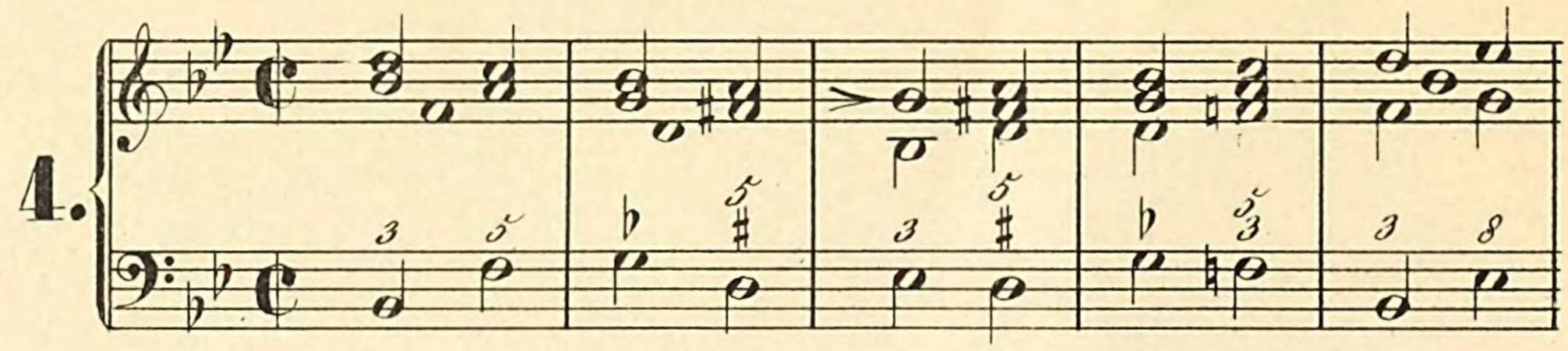

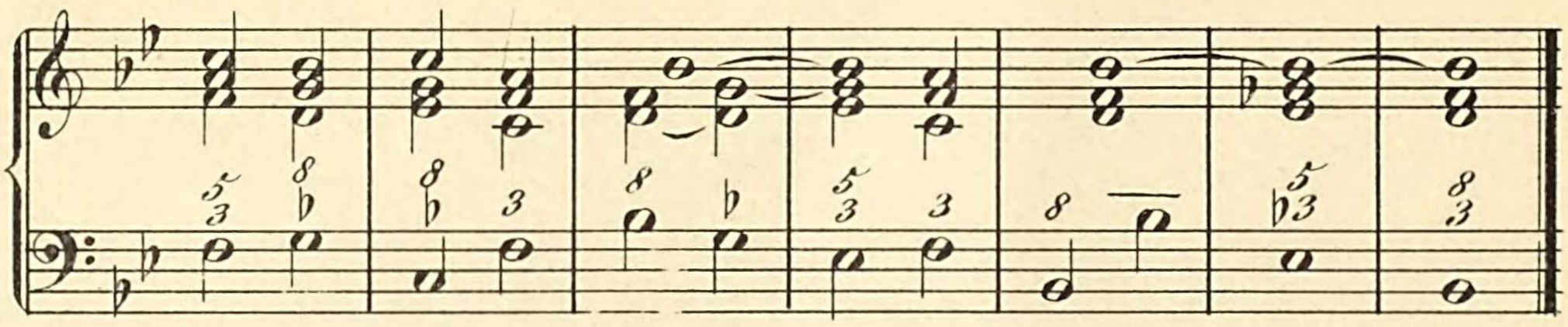

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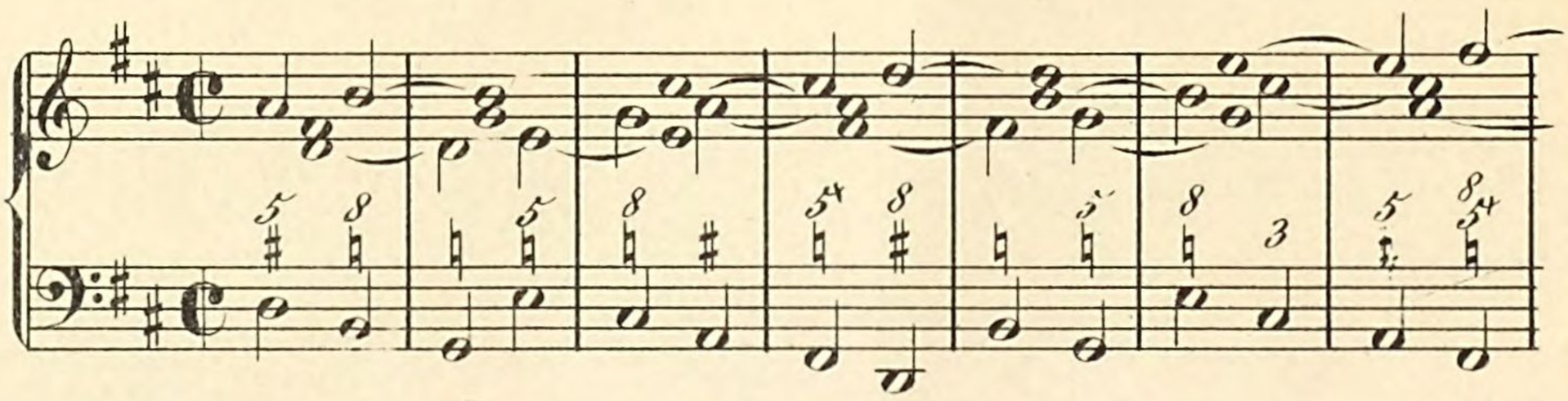

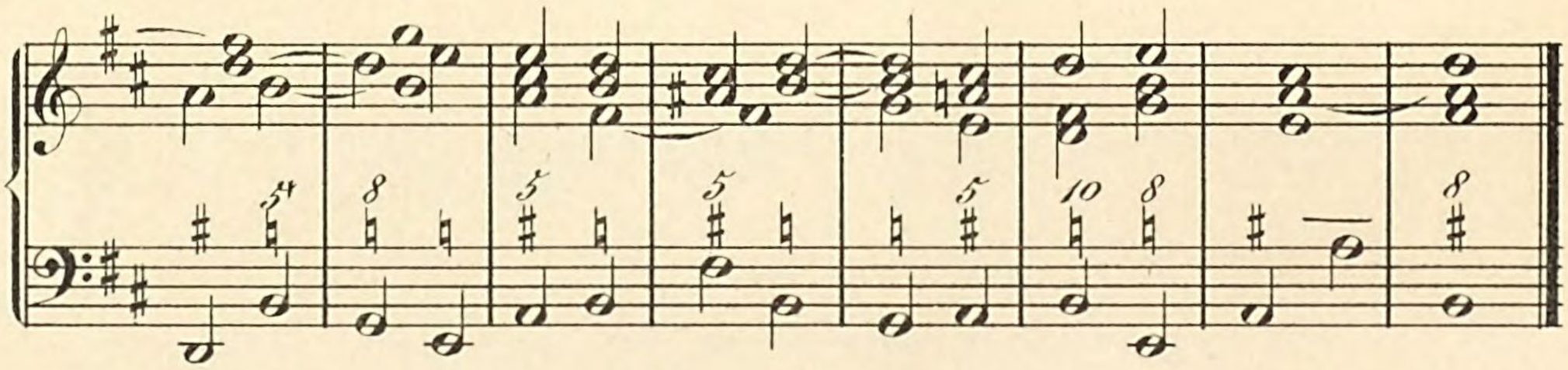

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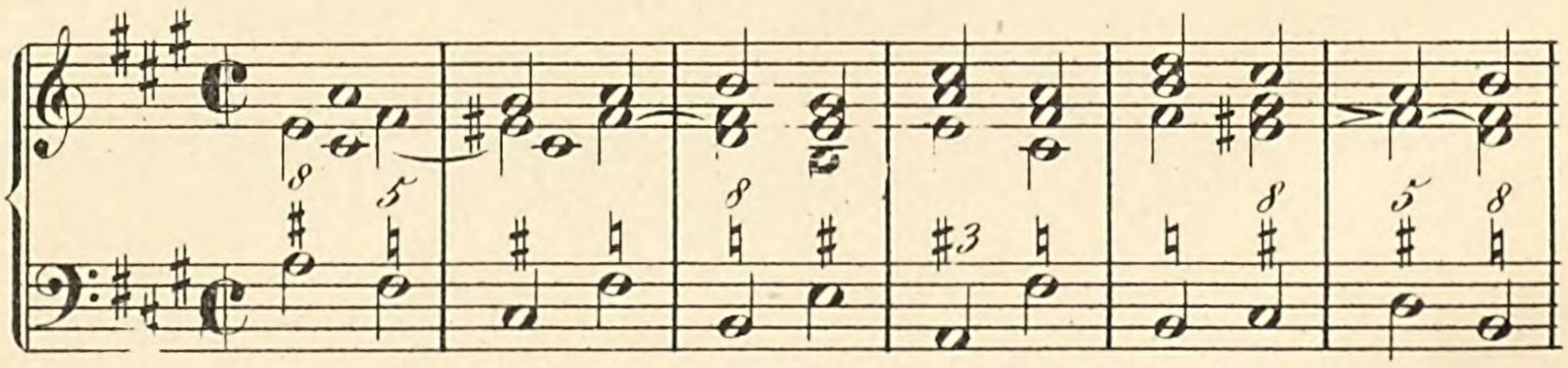

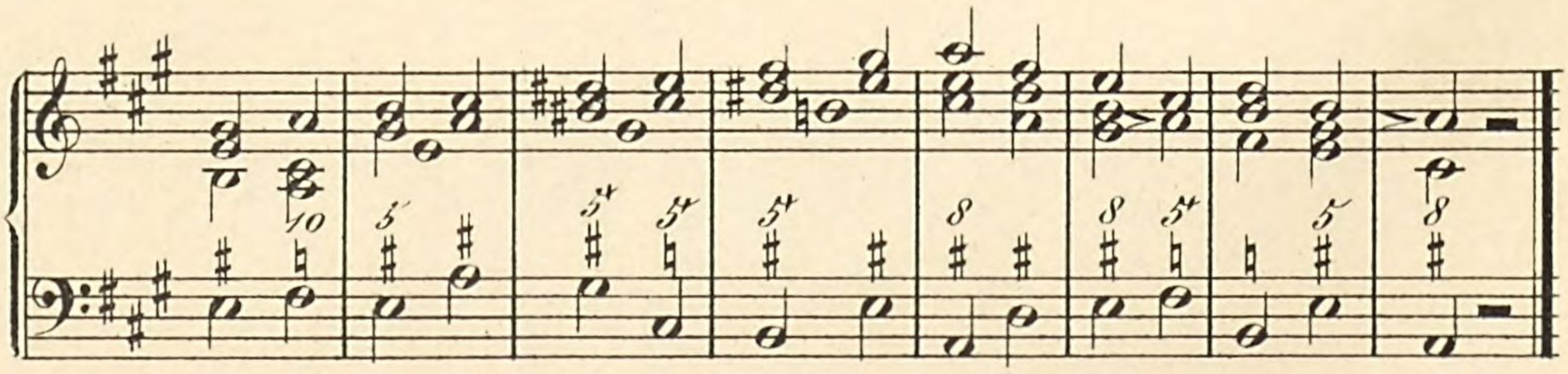

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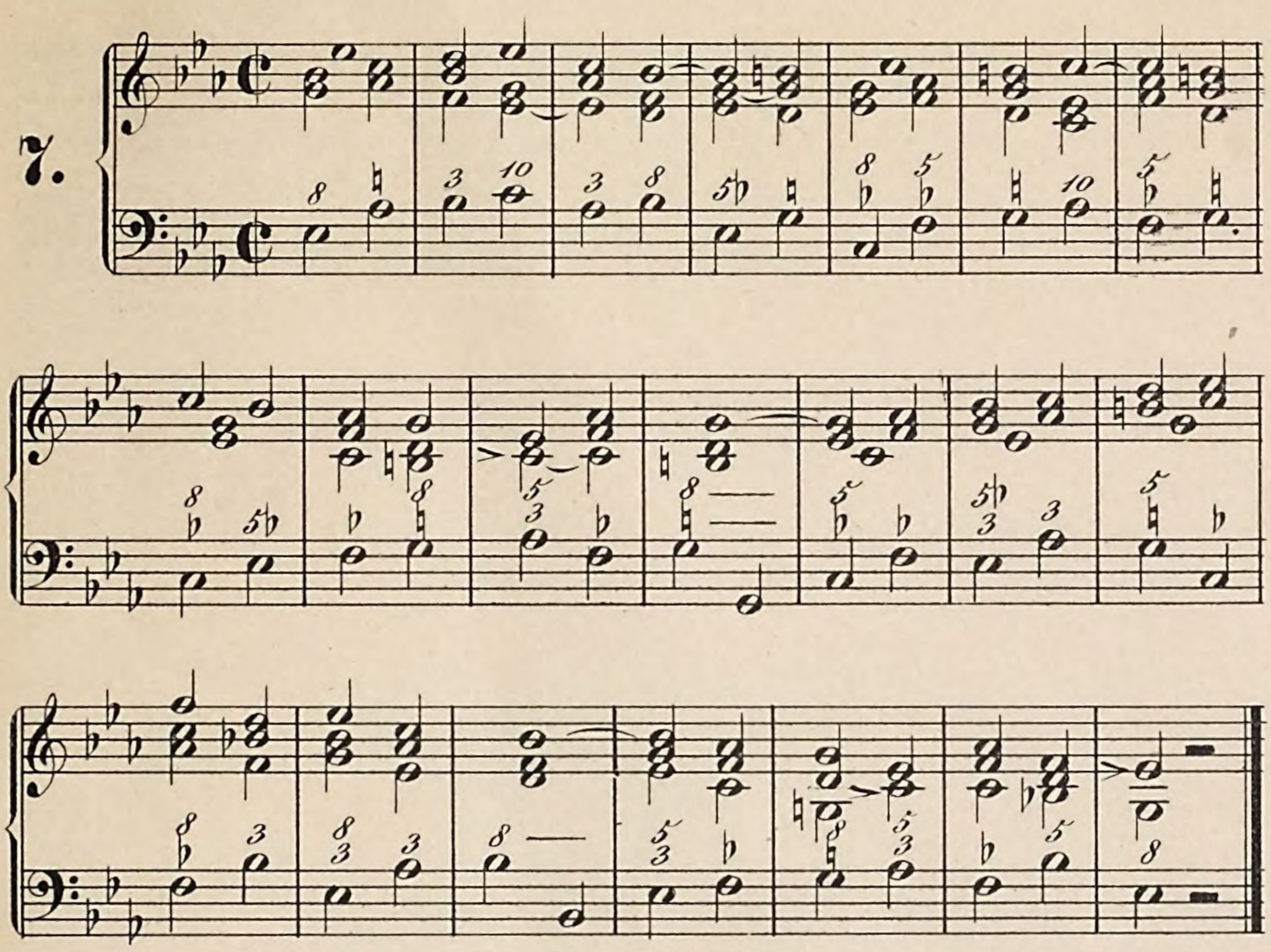

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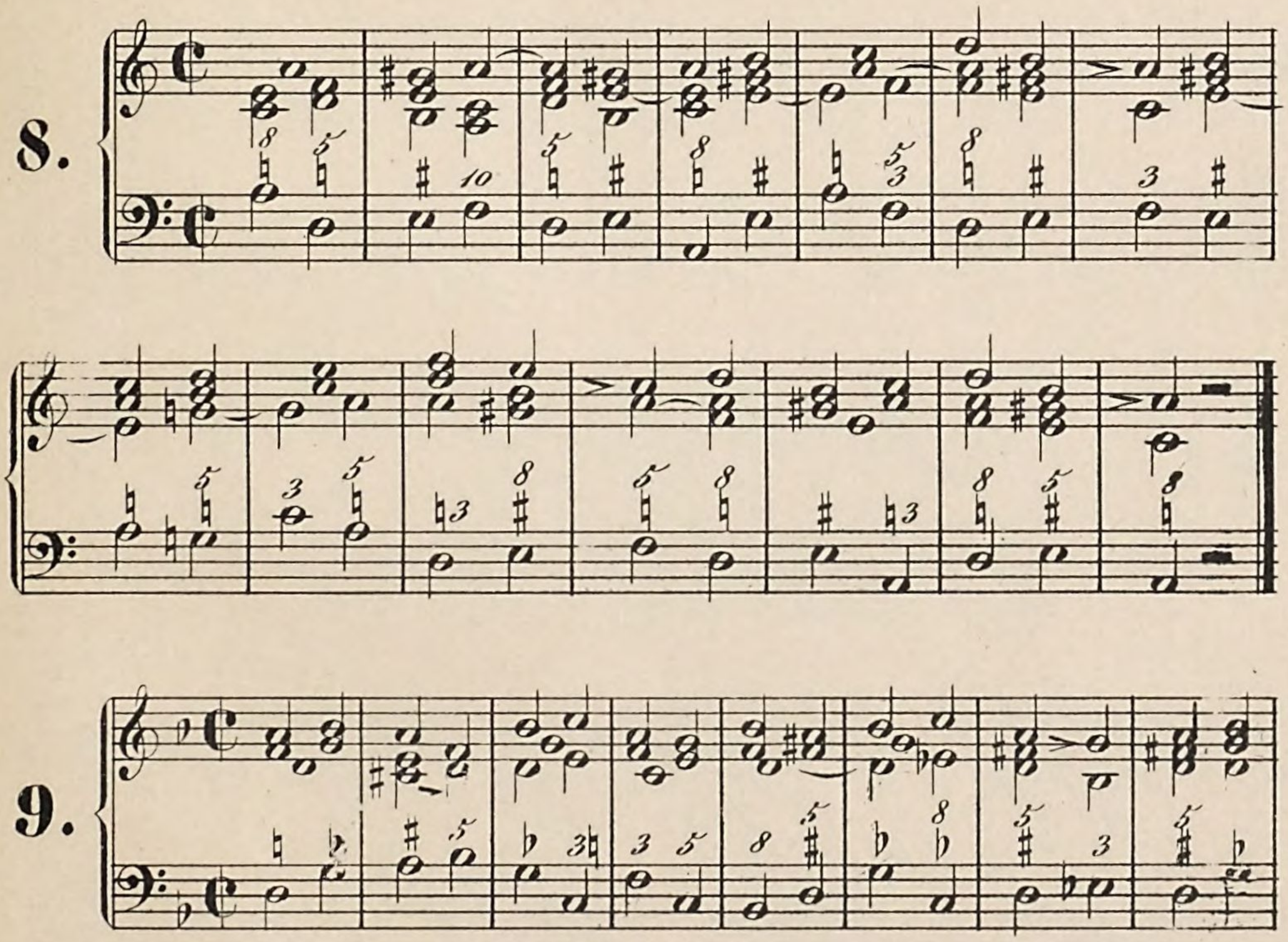

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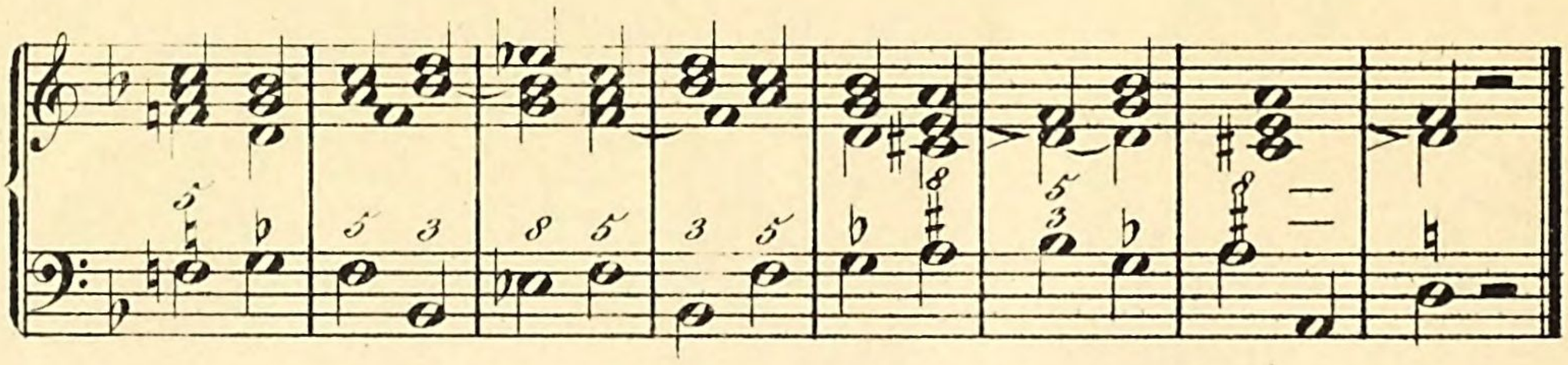

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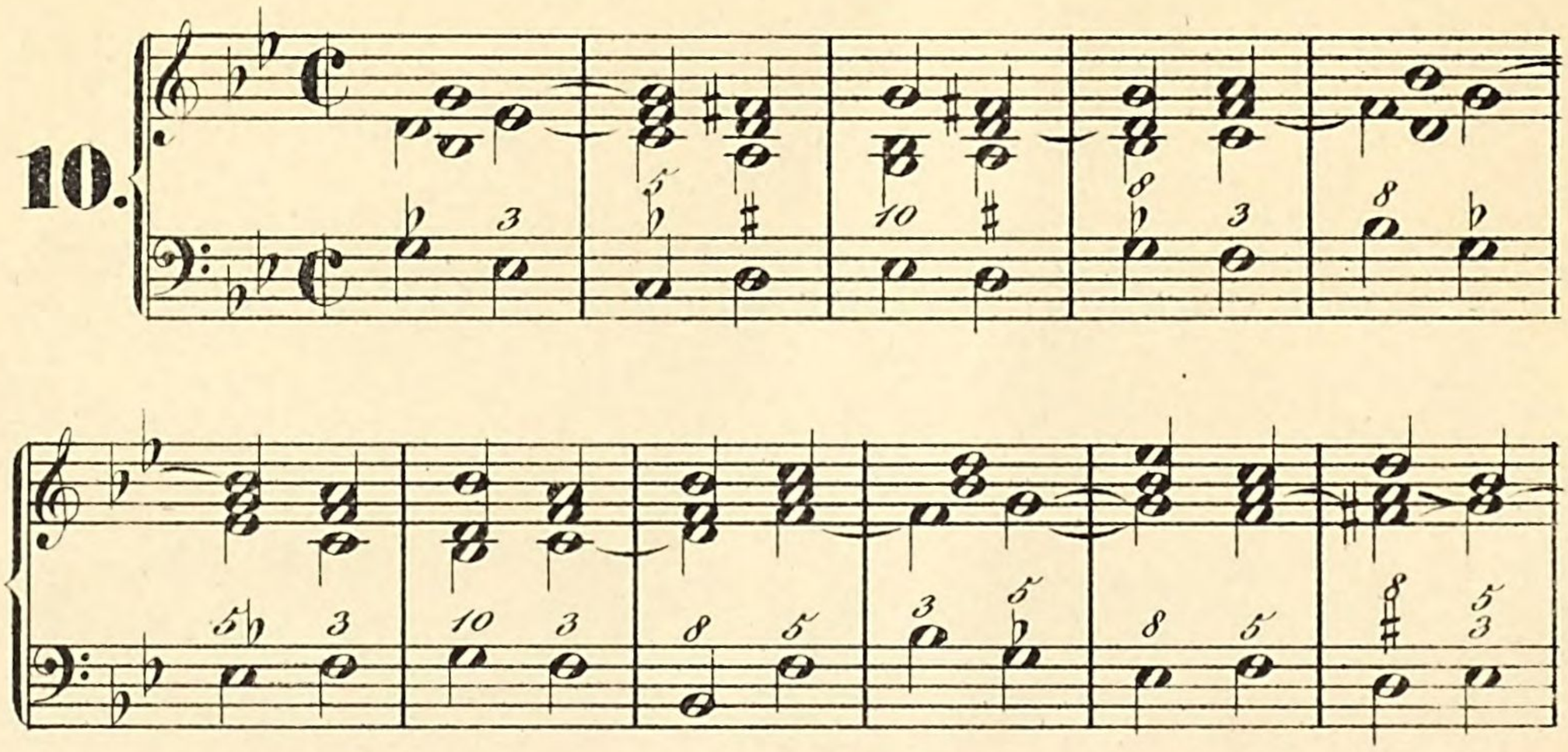

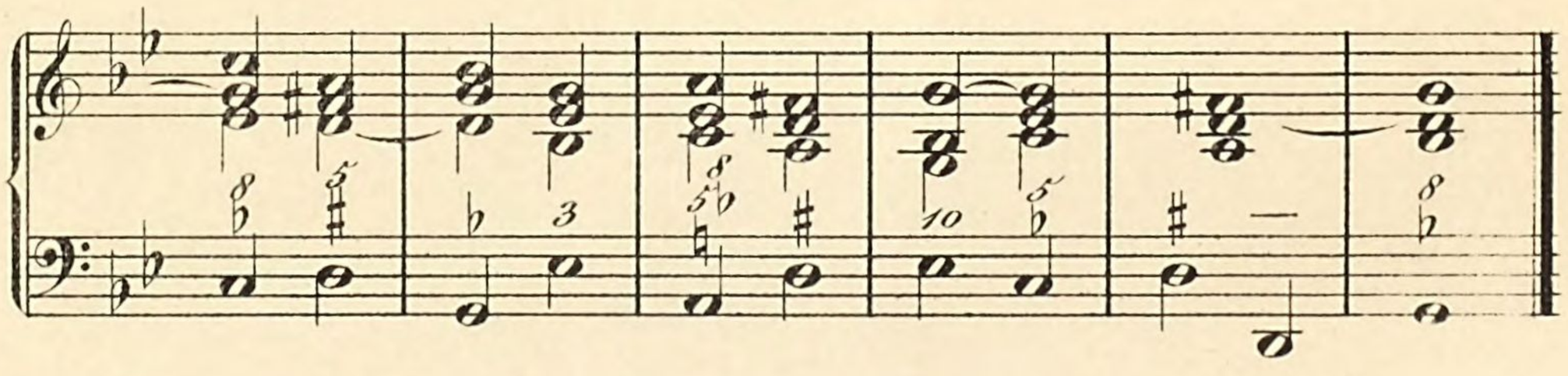

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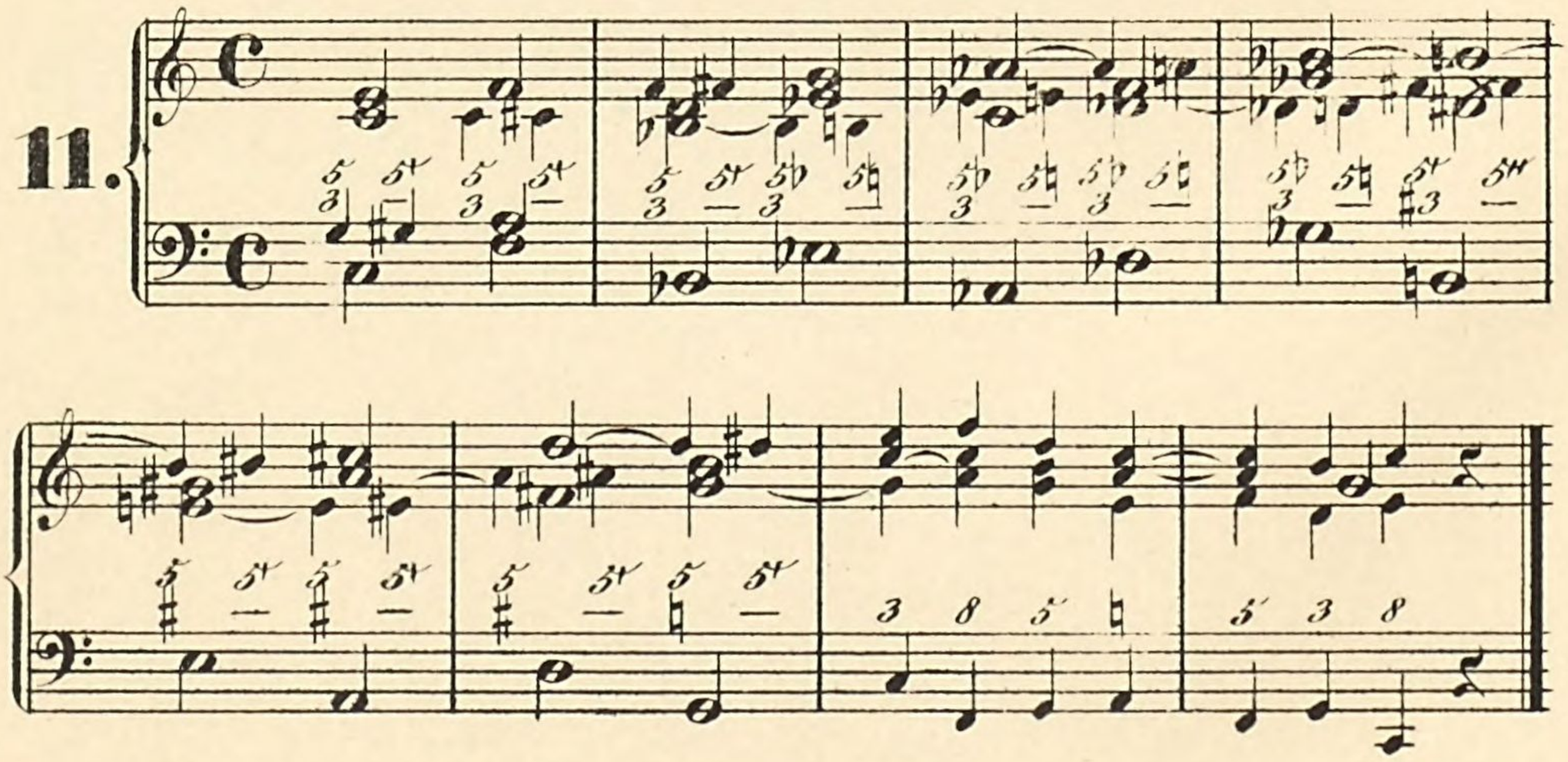

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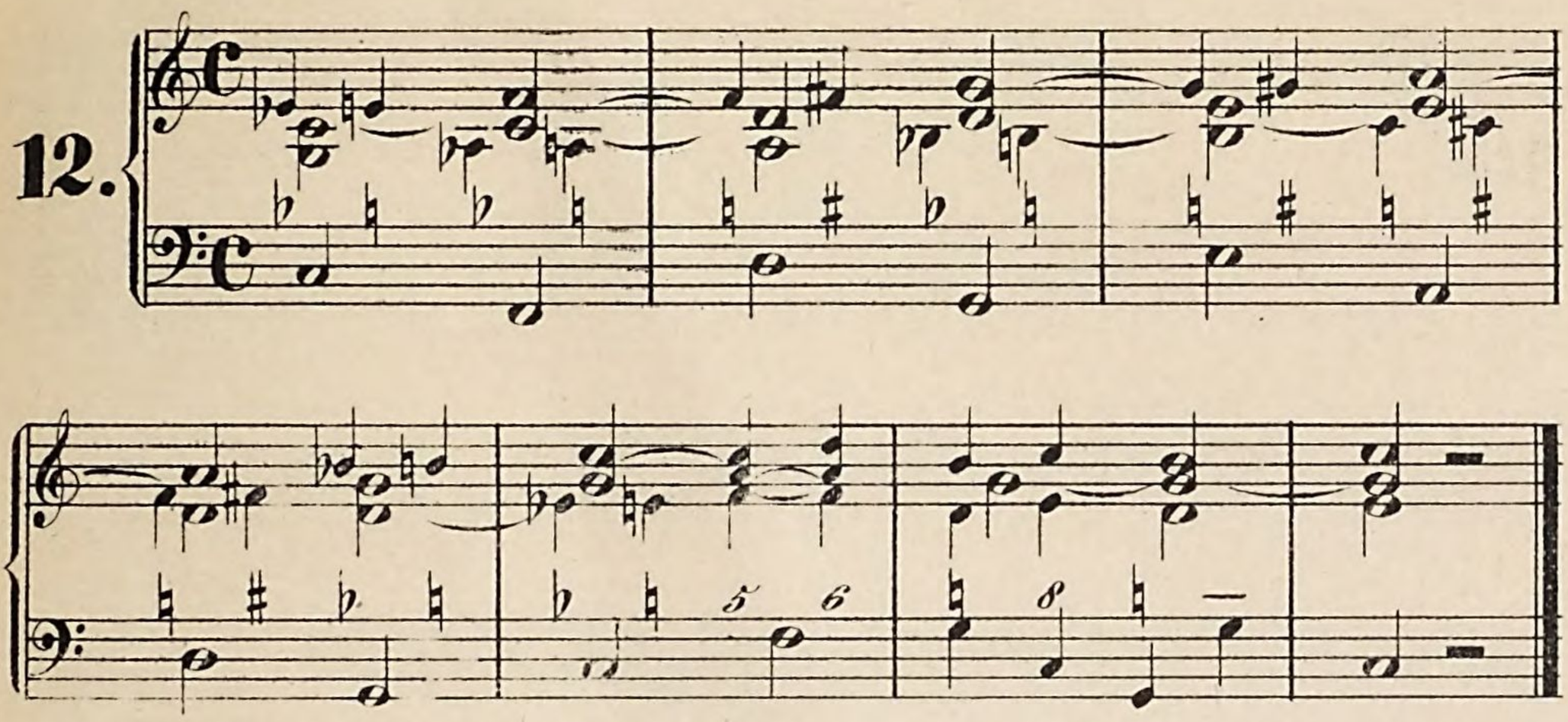

II. Der Sextenaccord.

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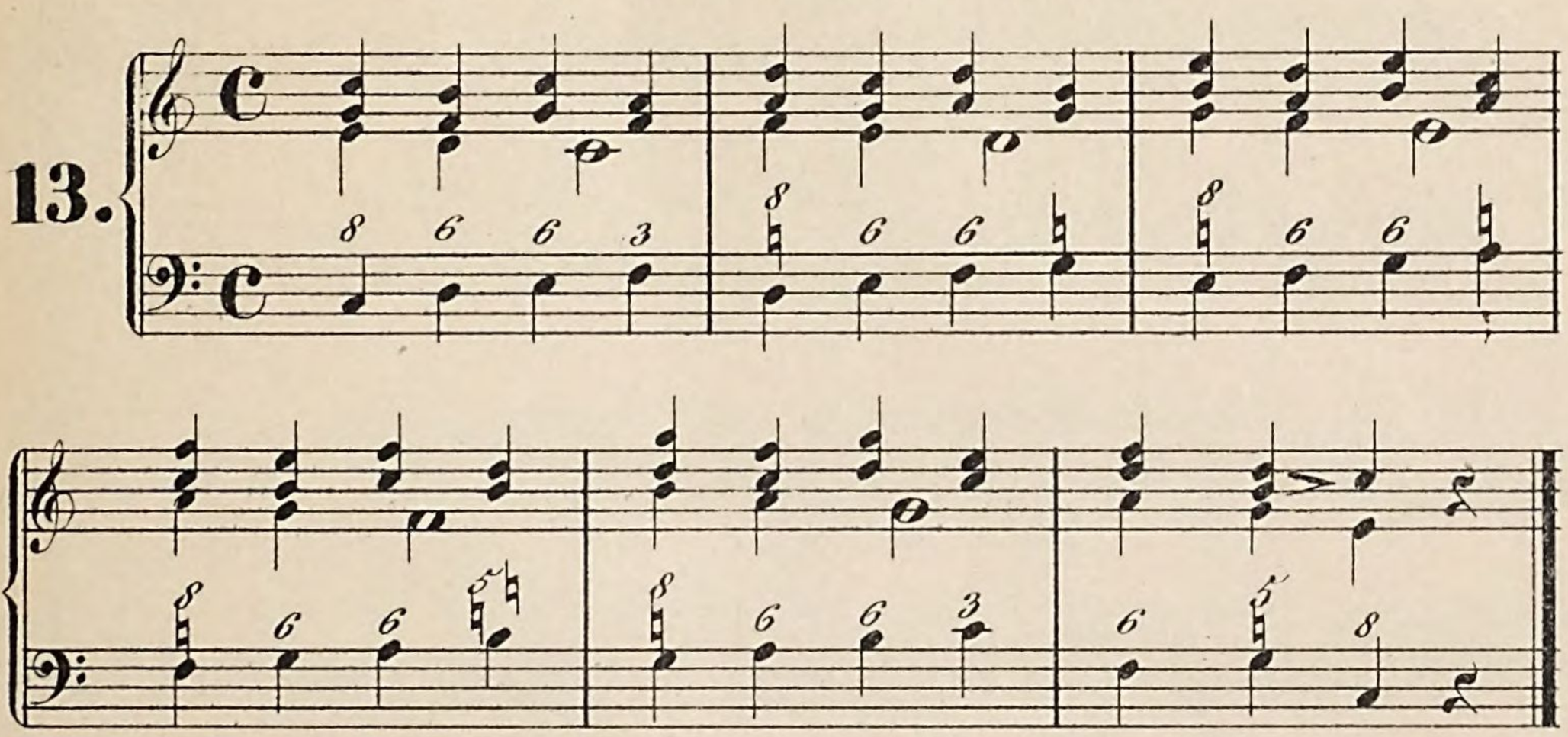

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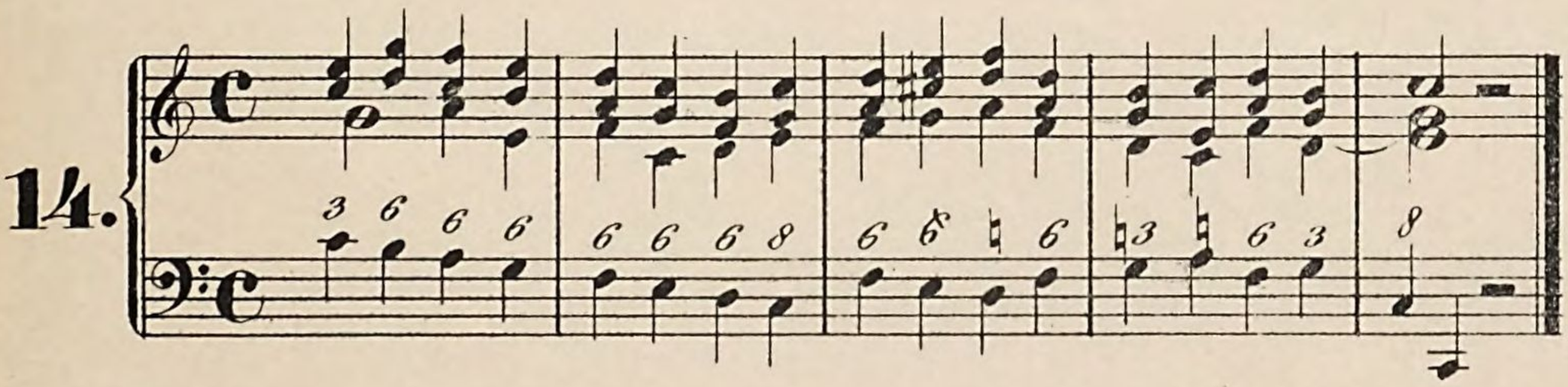

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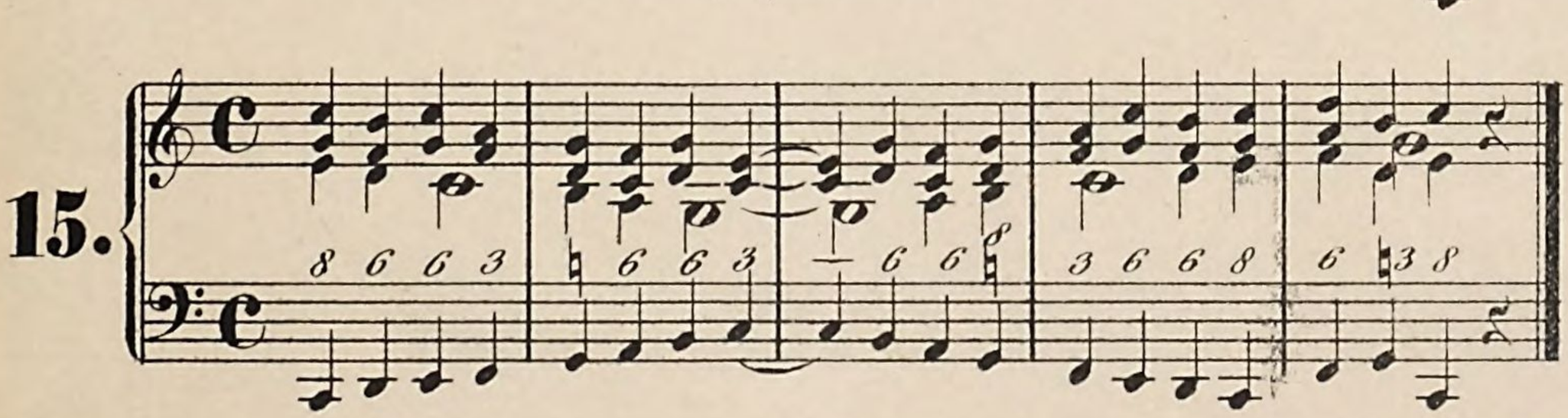

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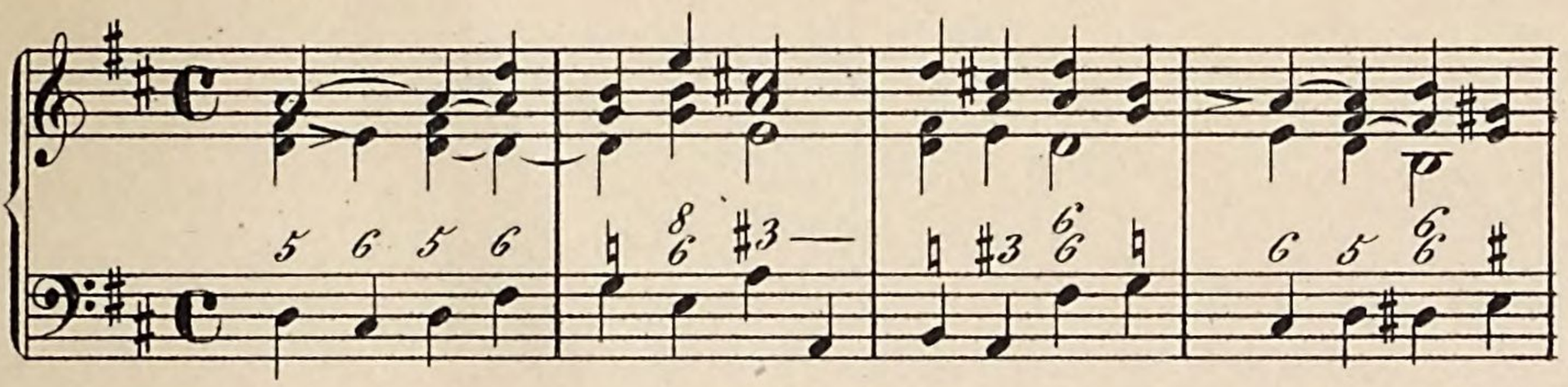

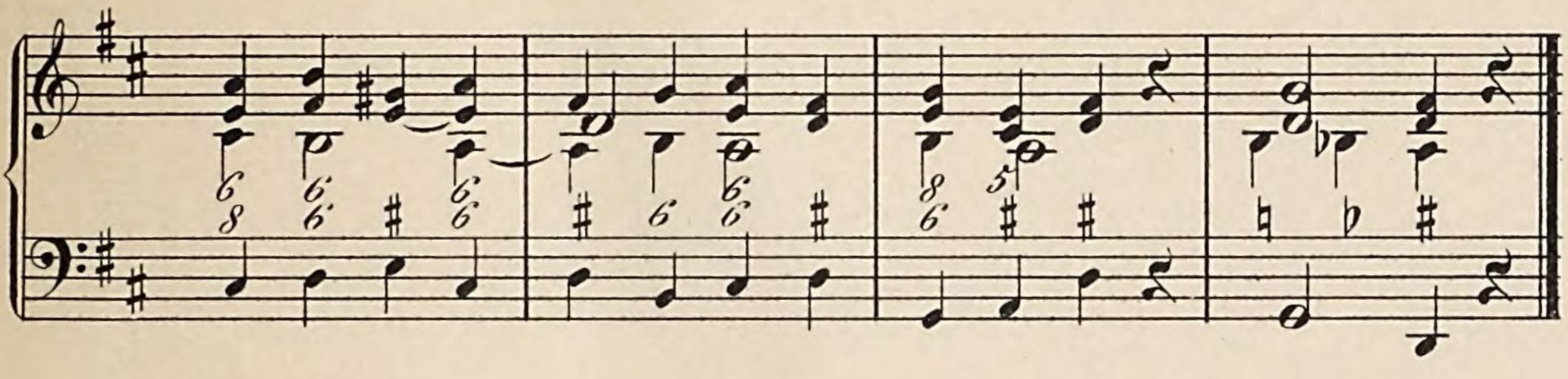

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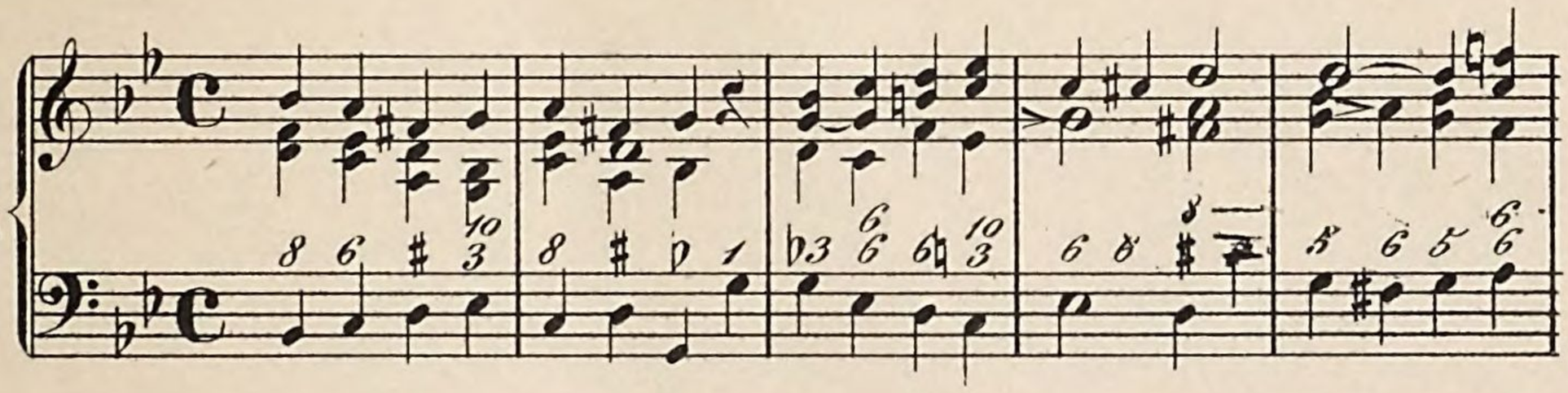

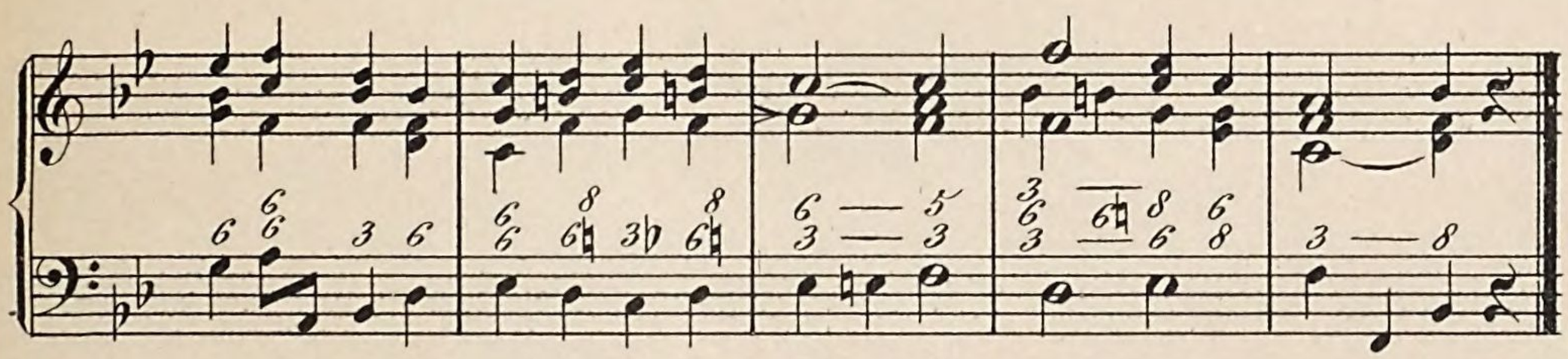

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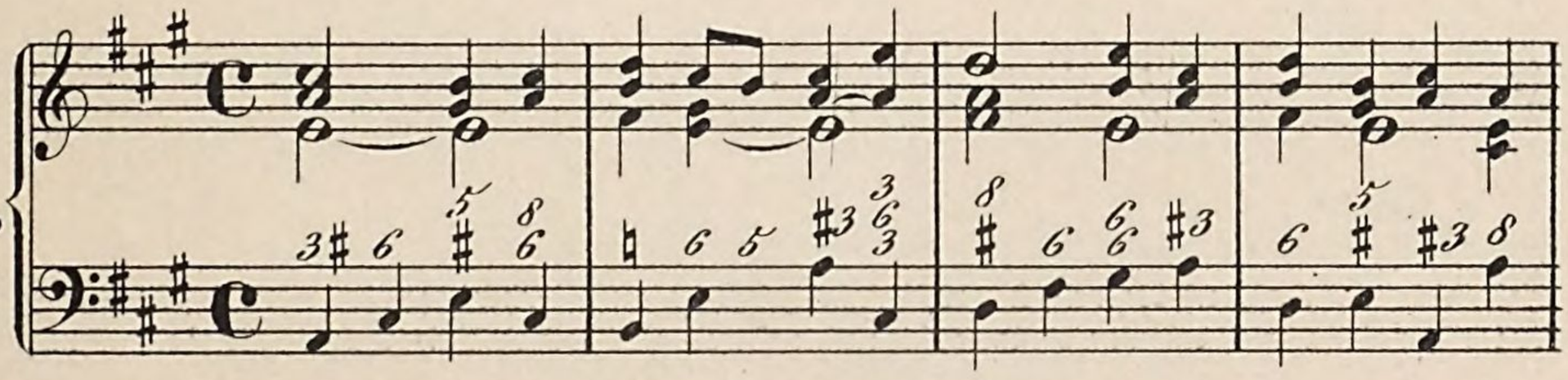

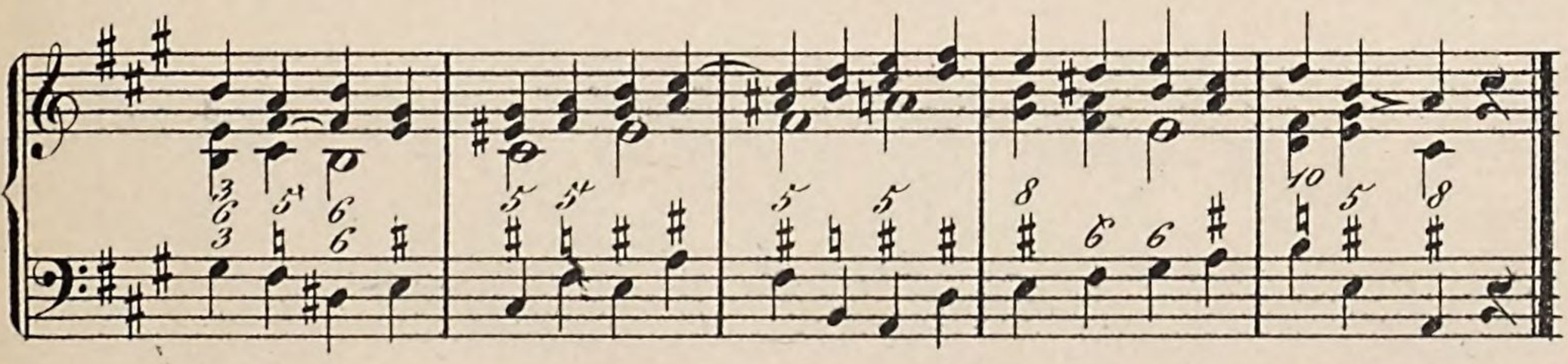

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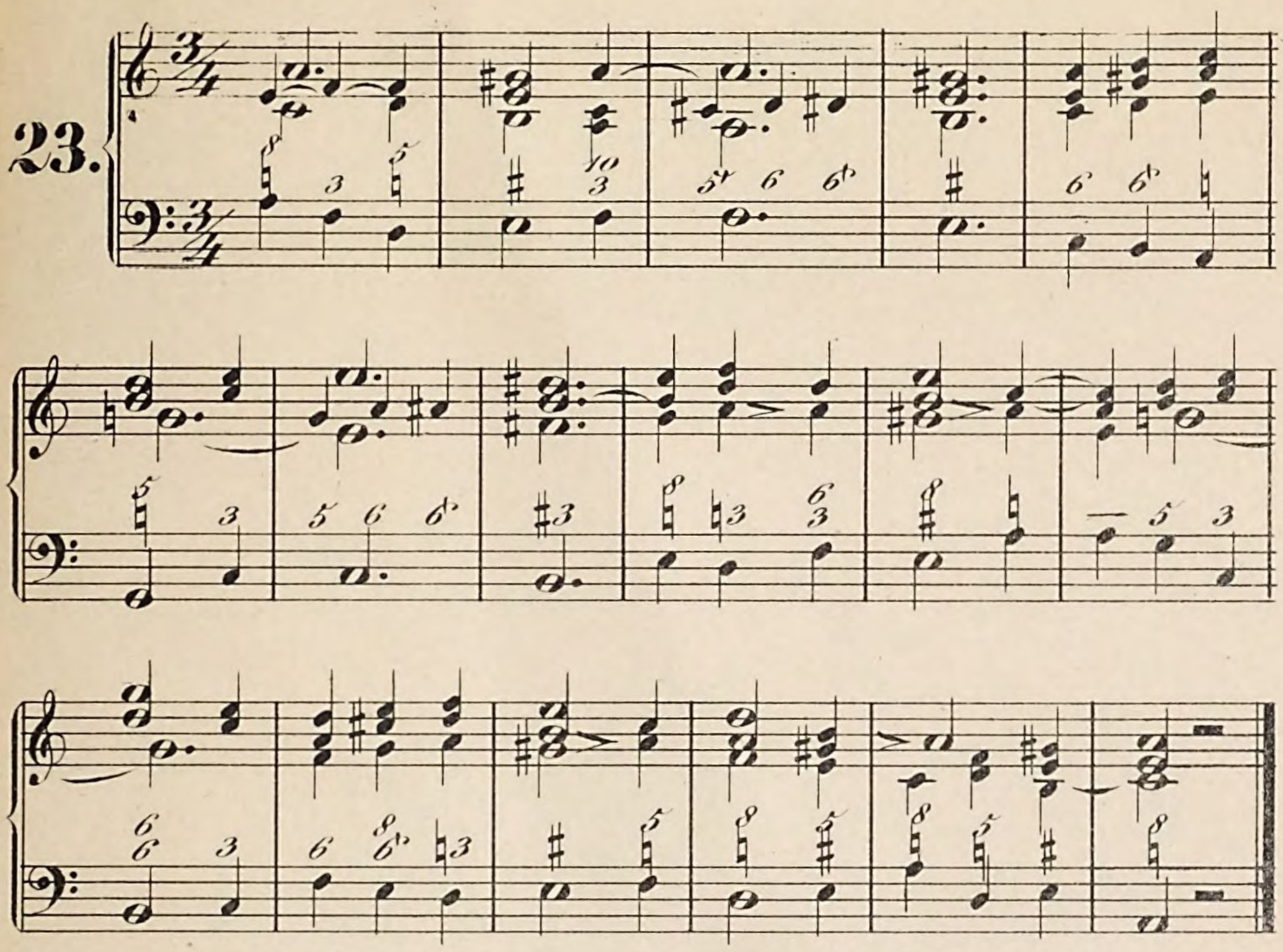

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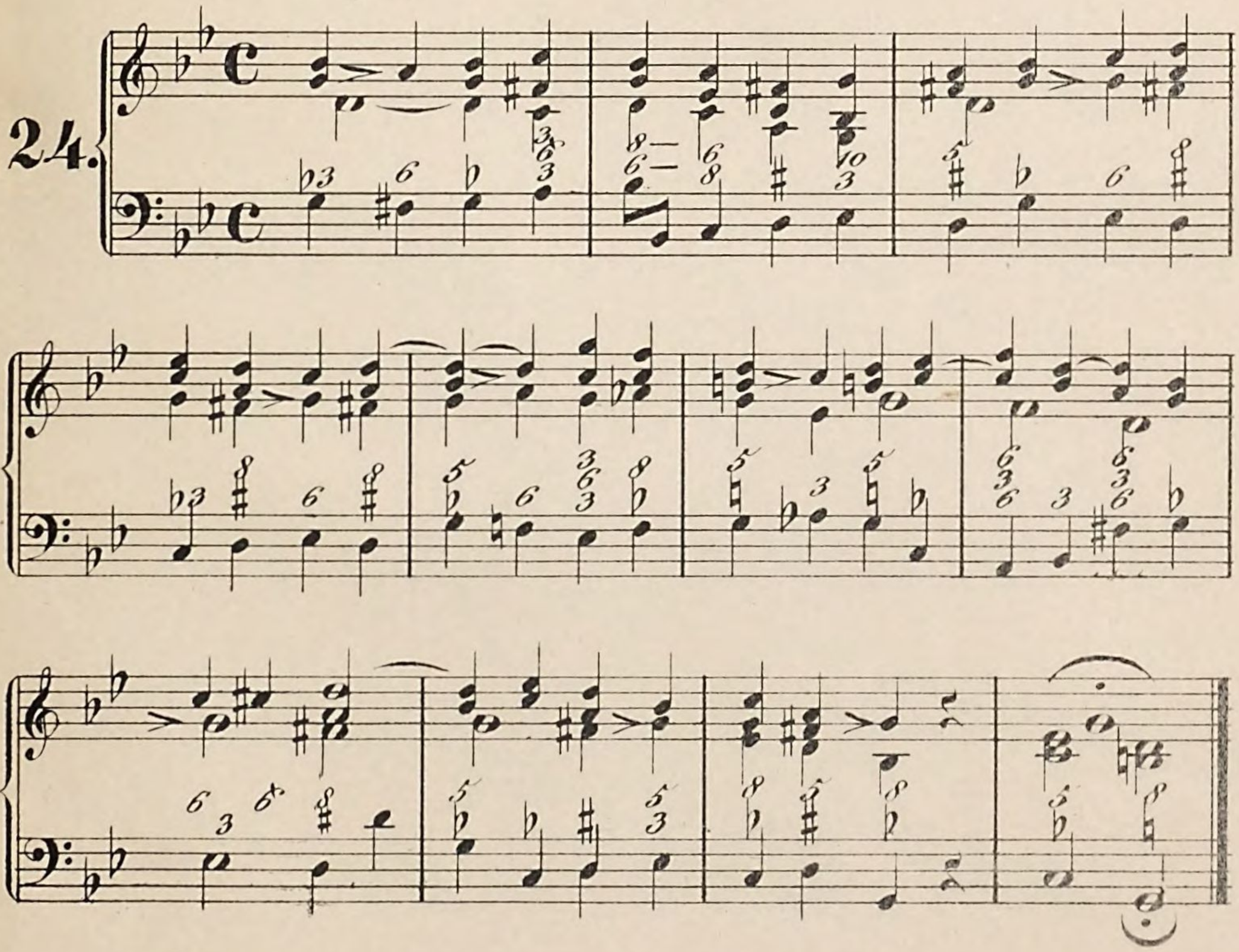

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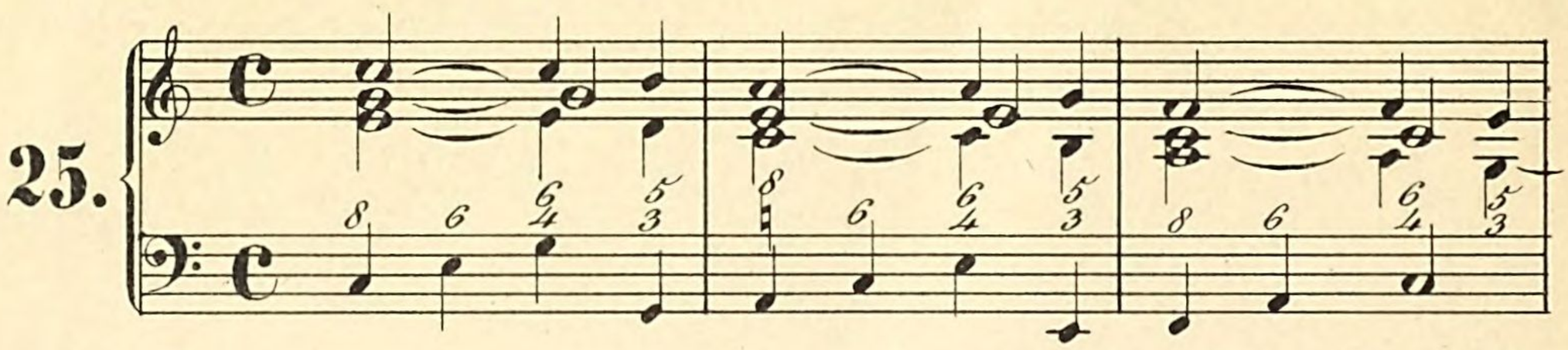

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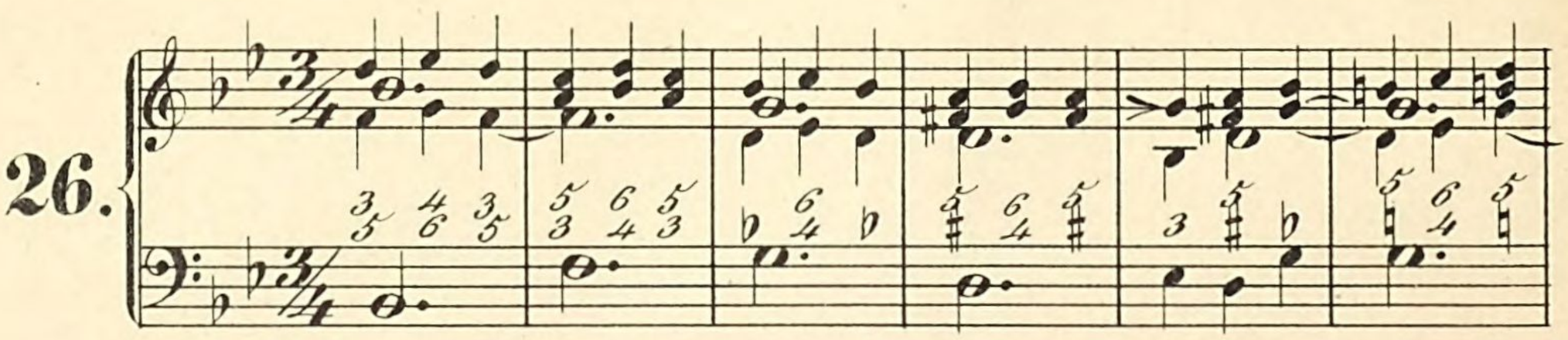

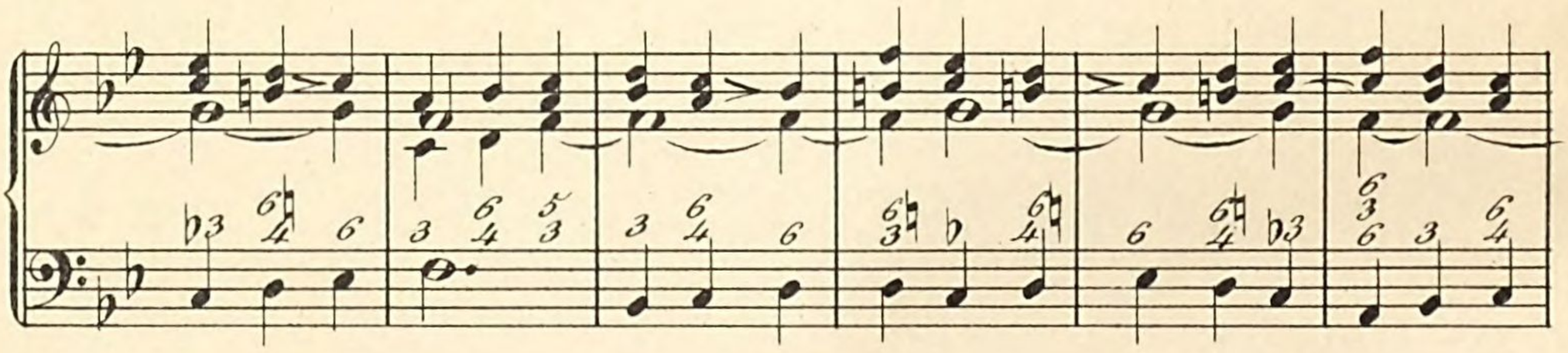

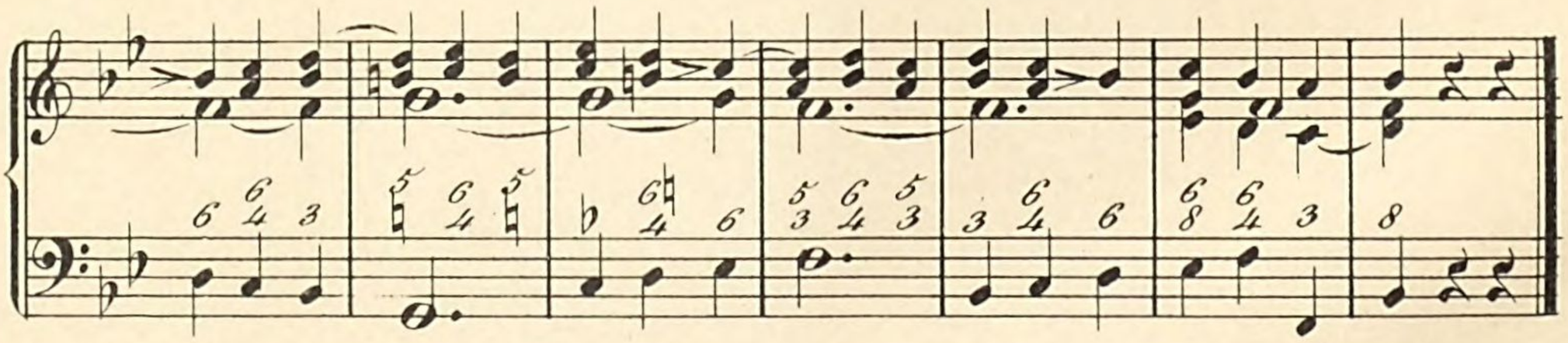

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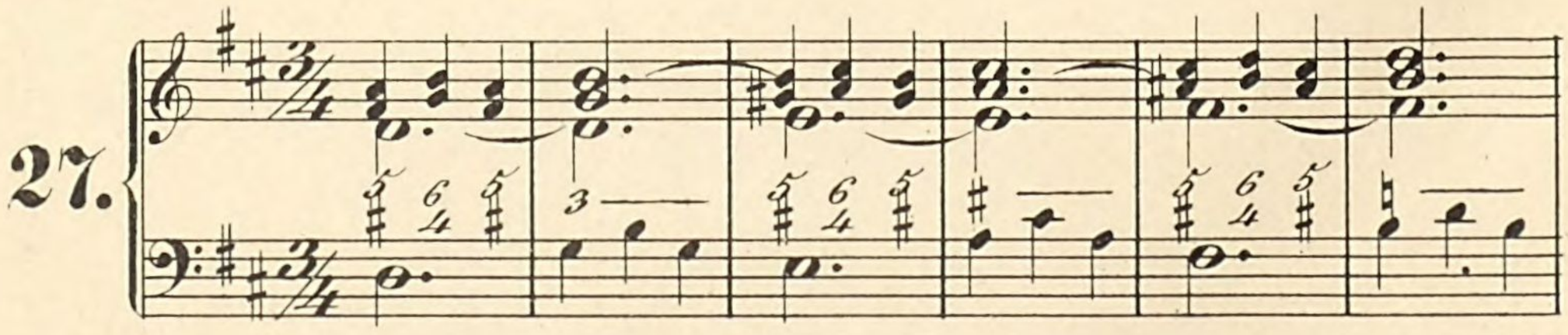

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IV. Der Septimenaccord.

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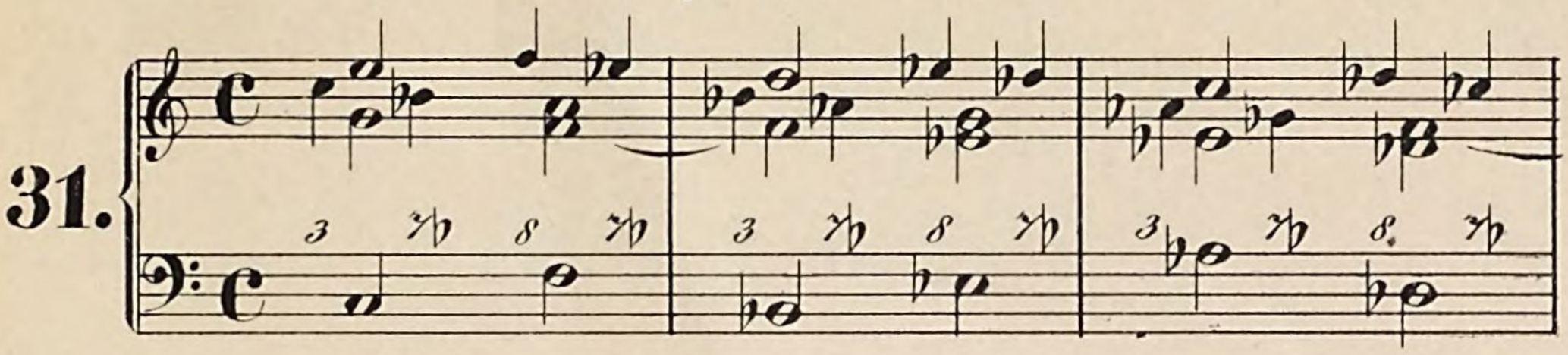

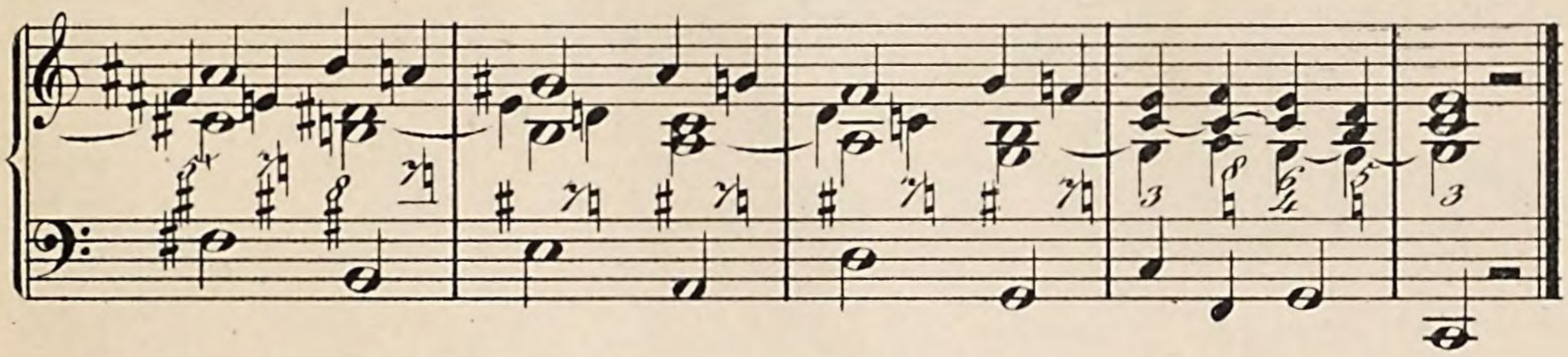

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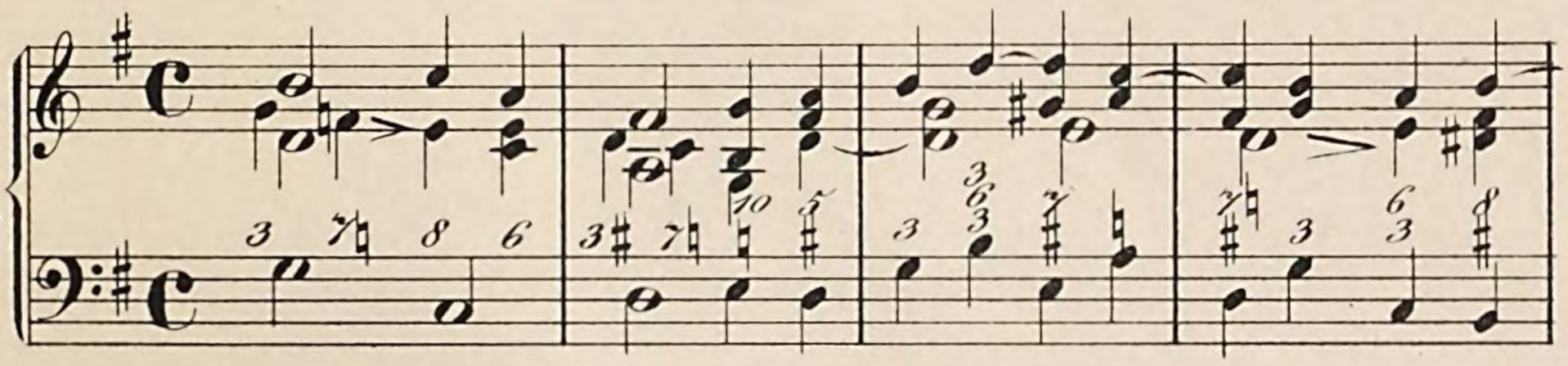

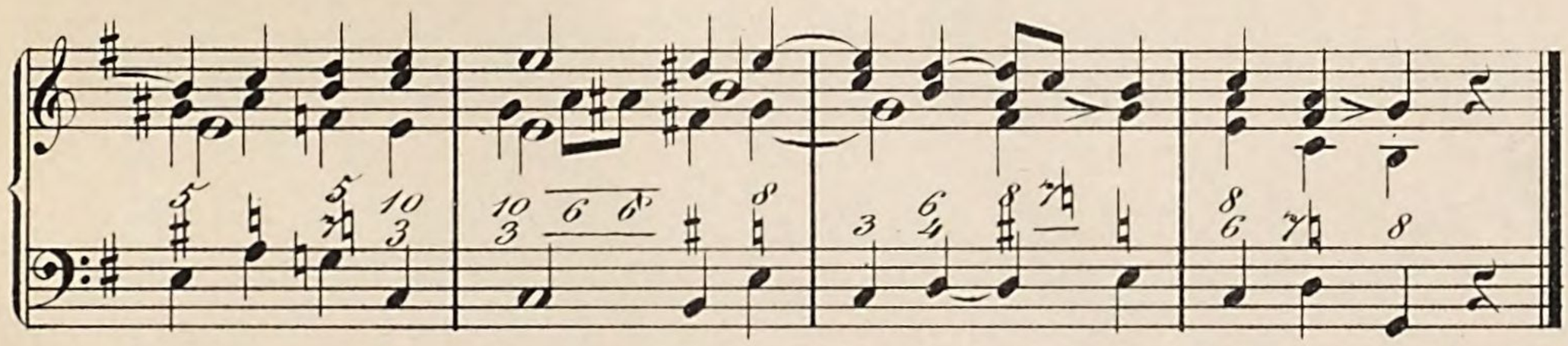

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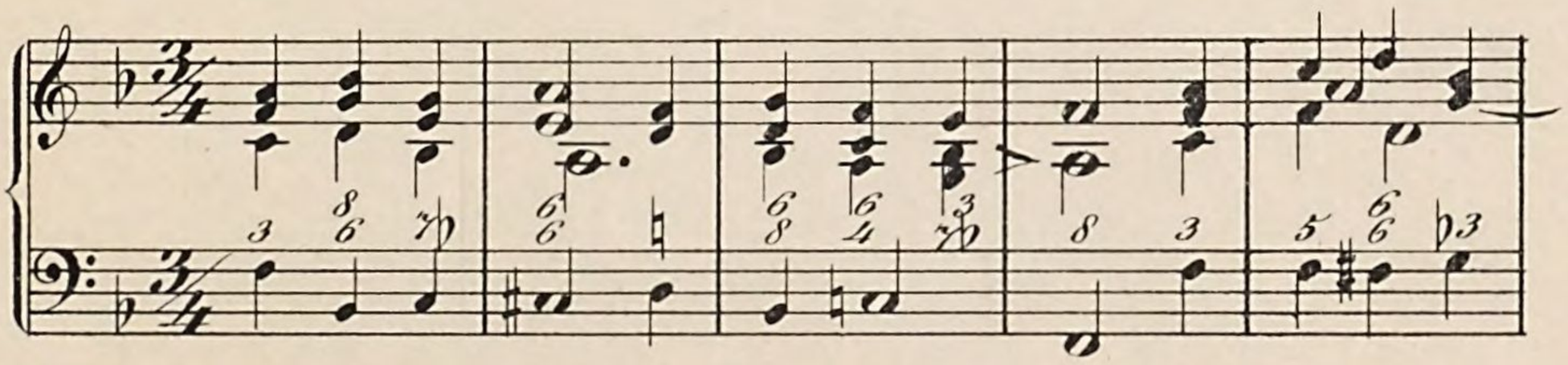

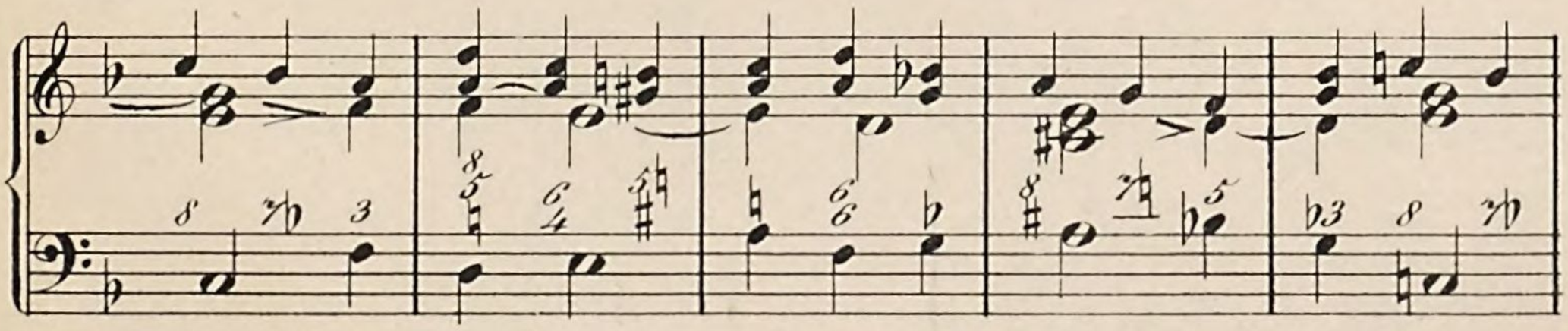

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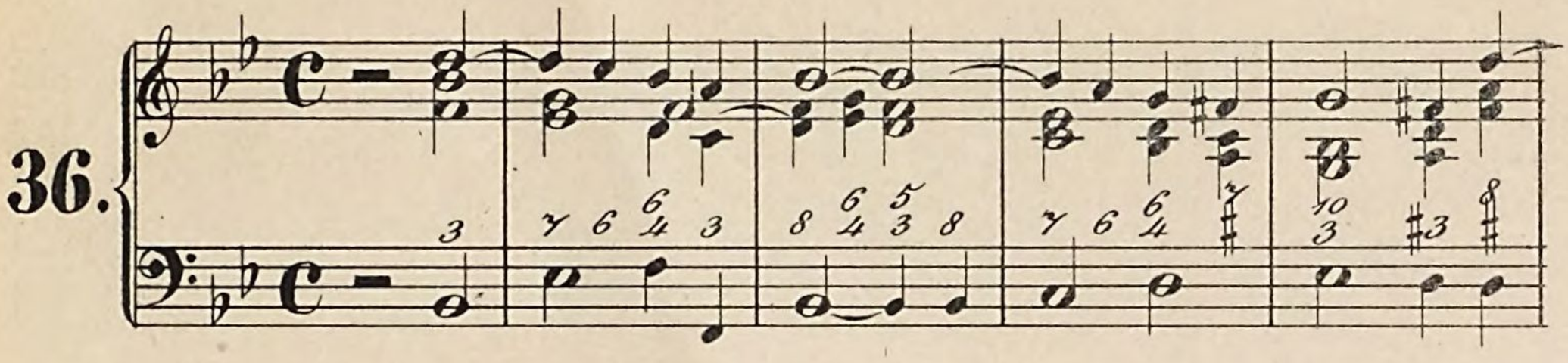

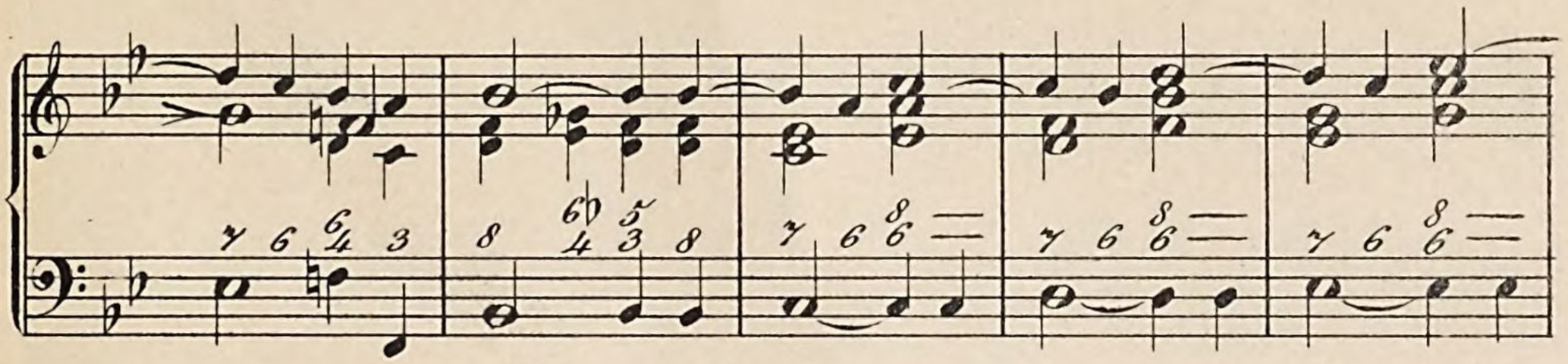

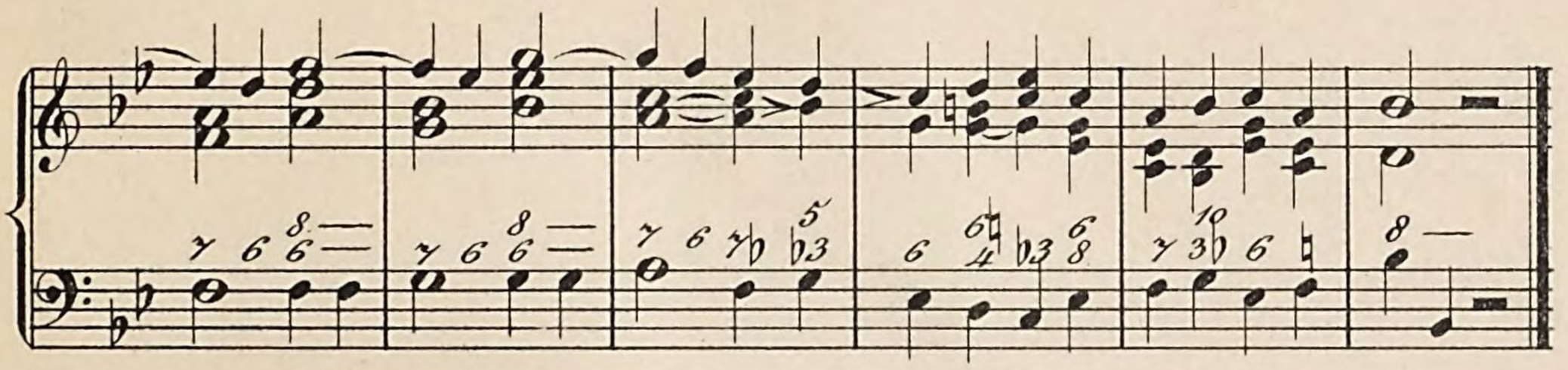

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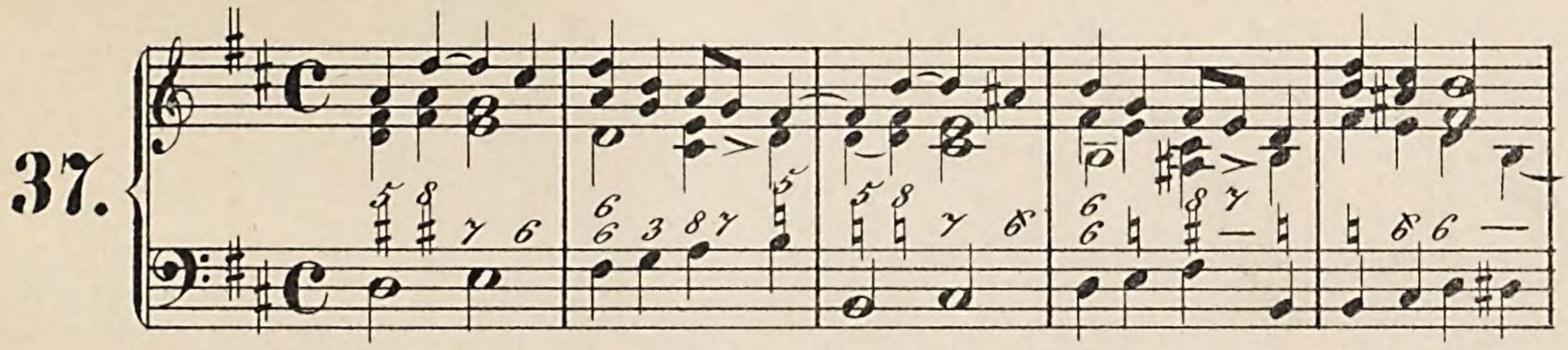

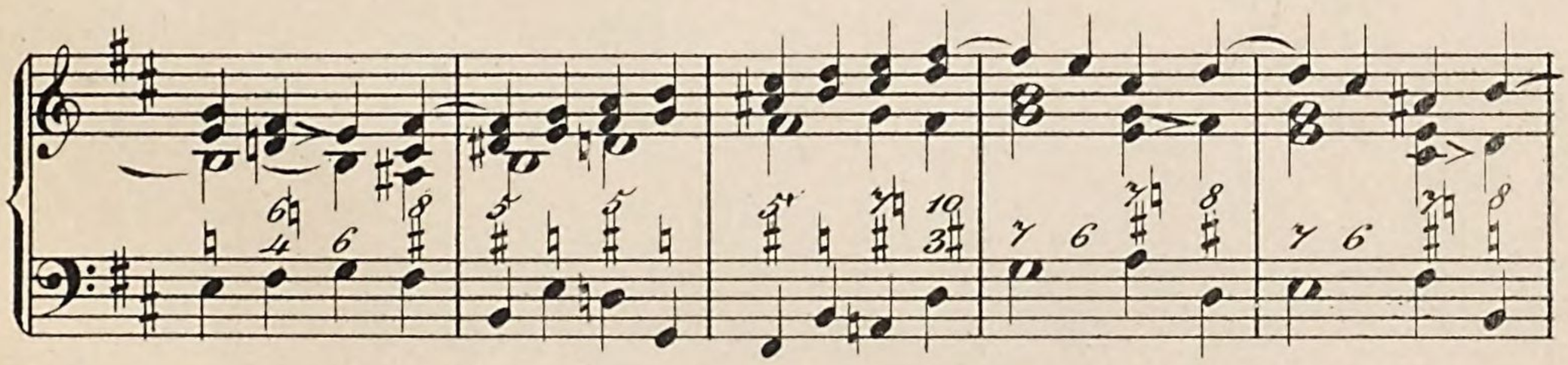

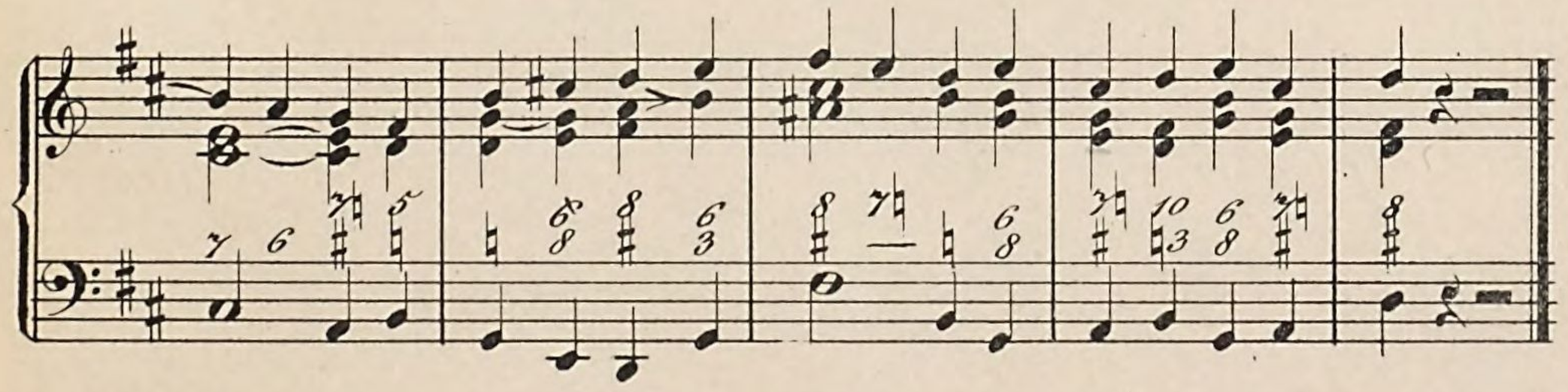

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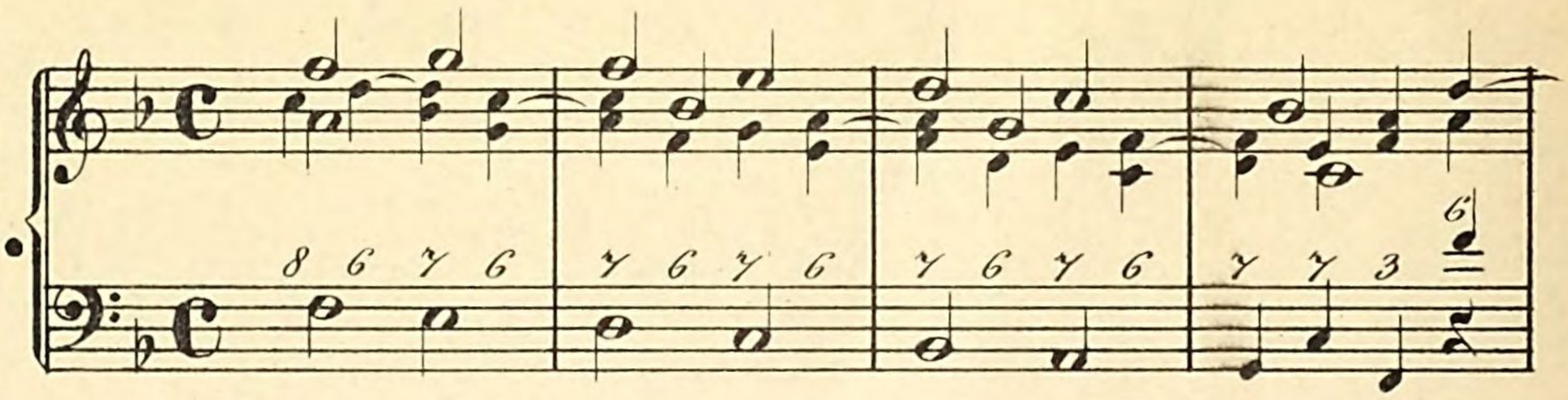

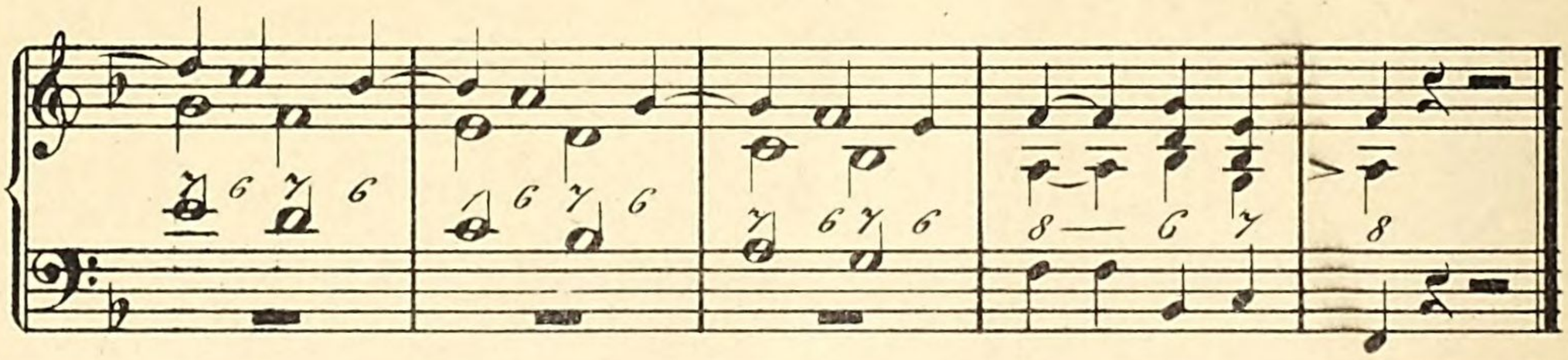

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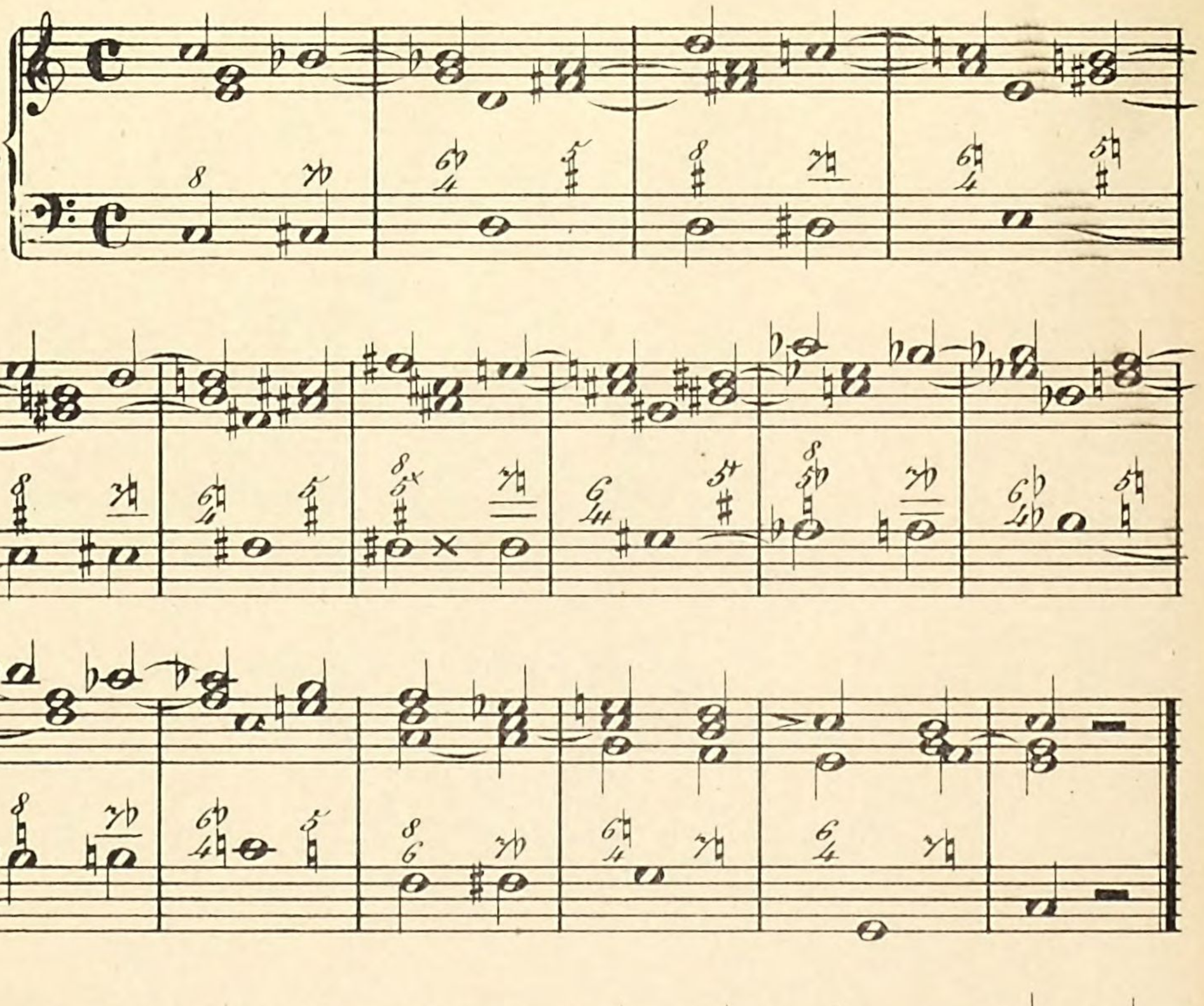

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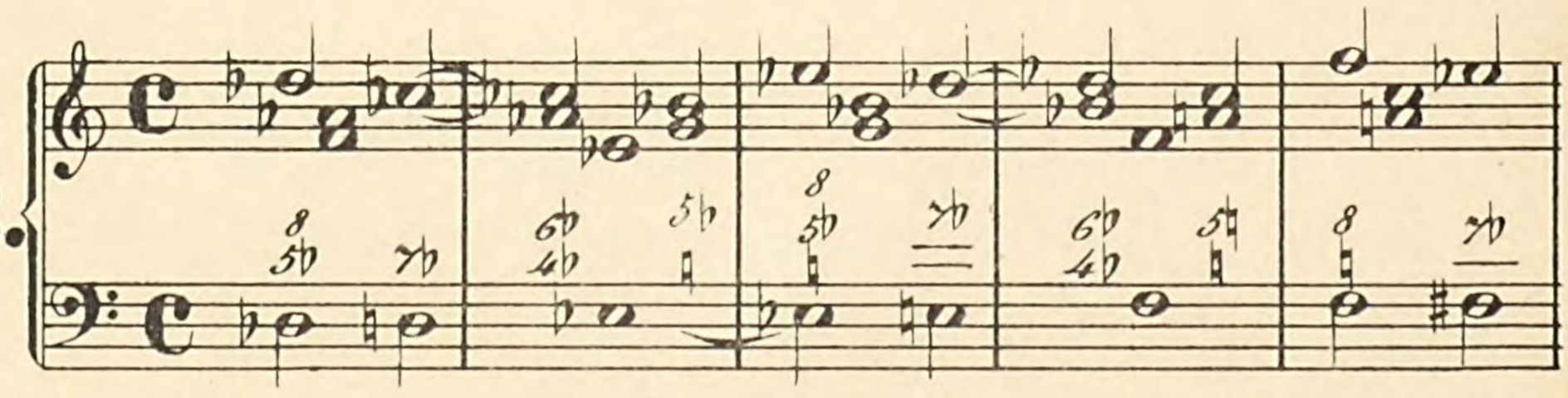

44.

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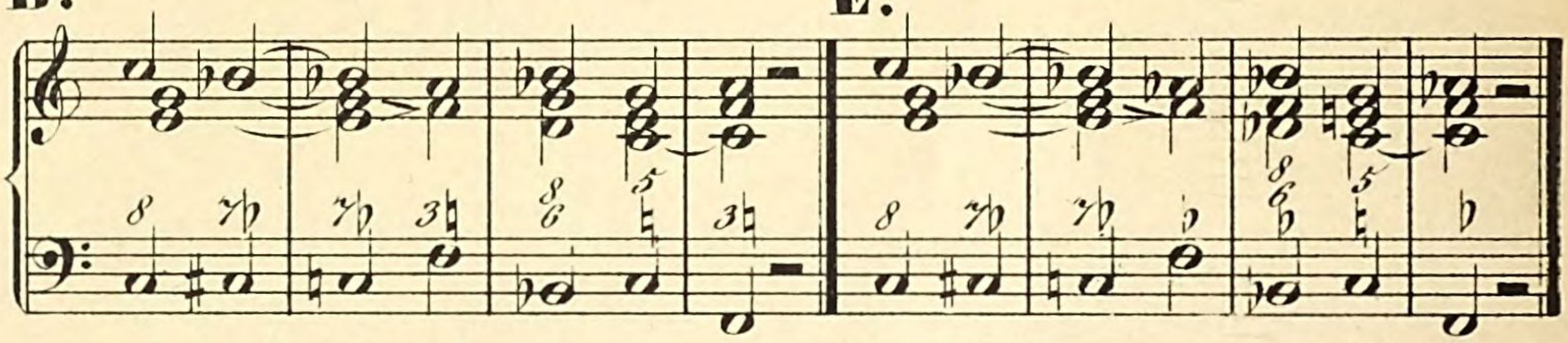

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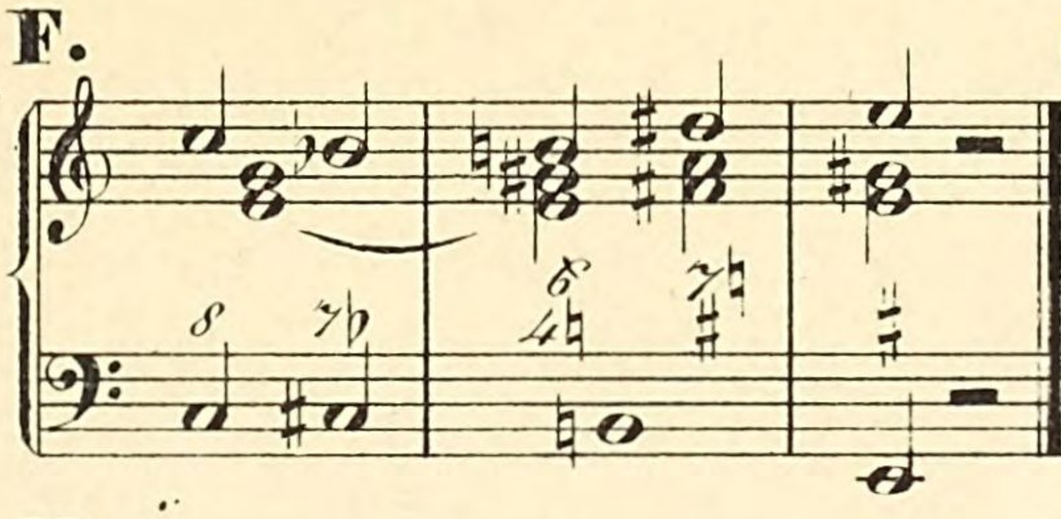

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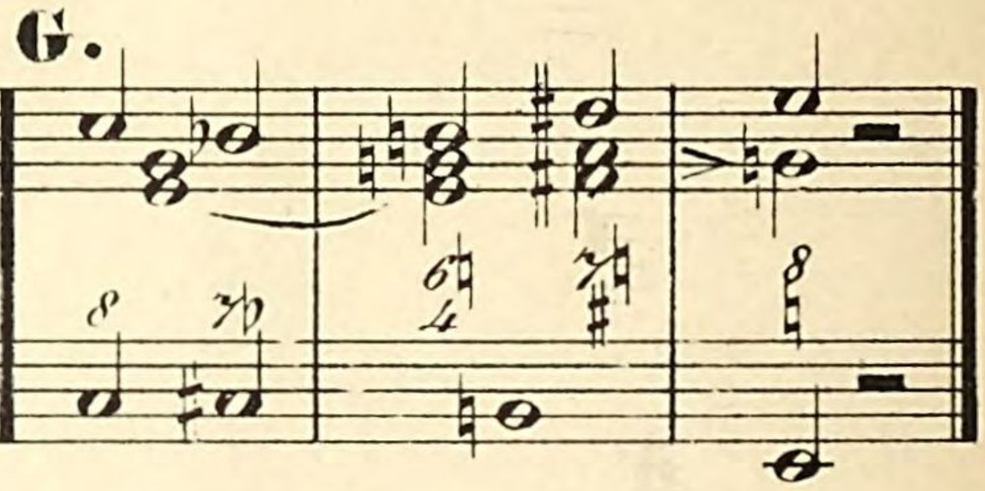

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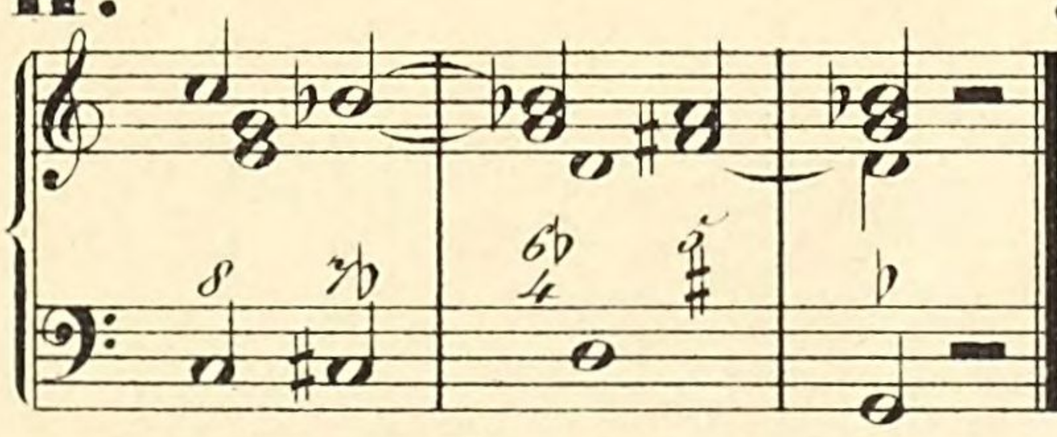

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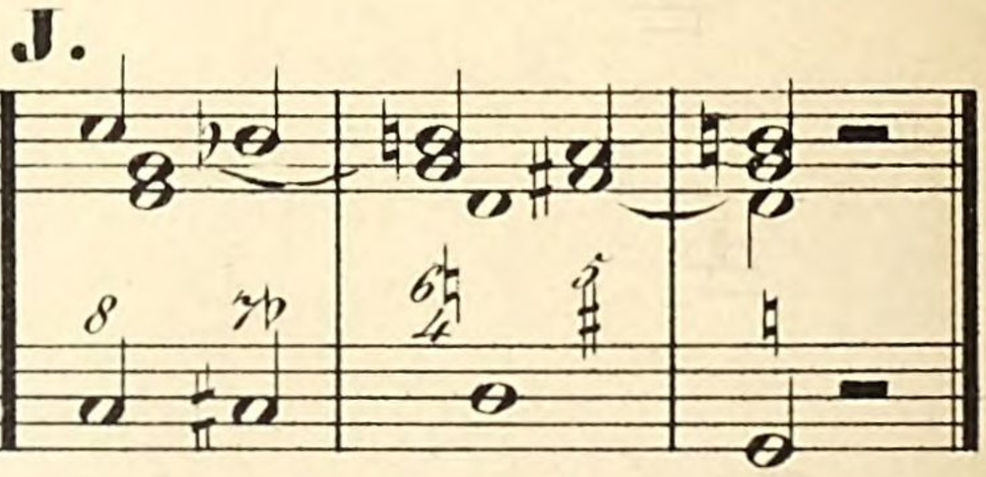
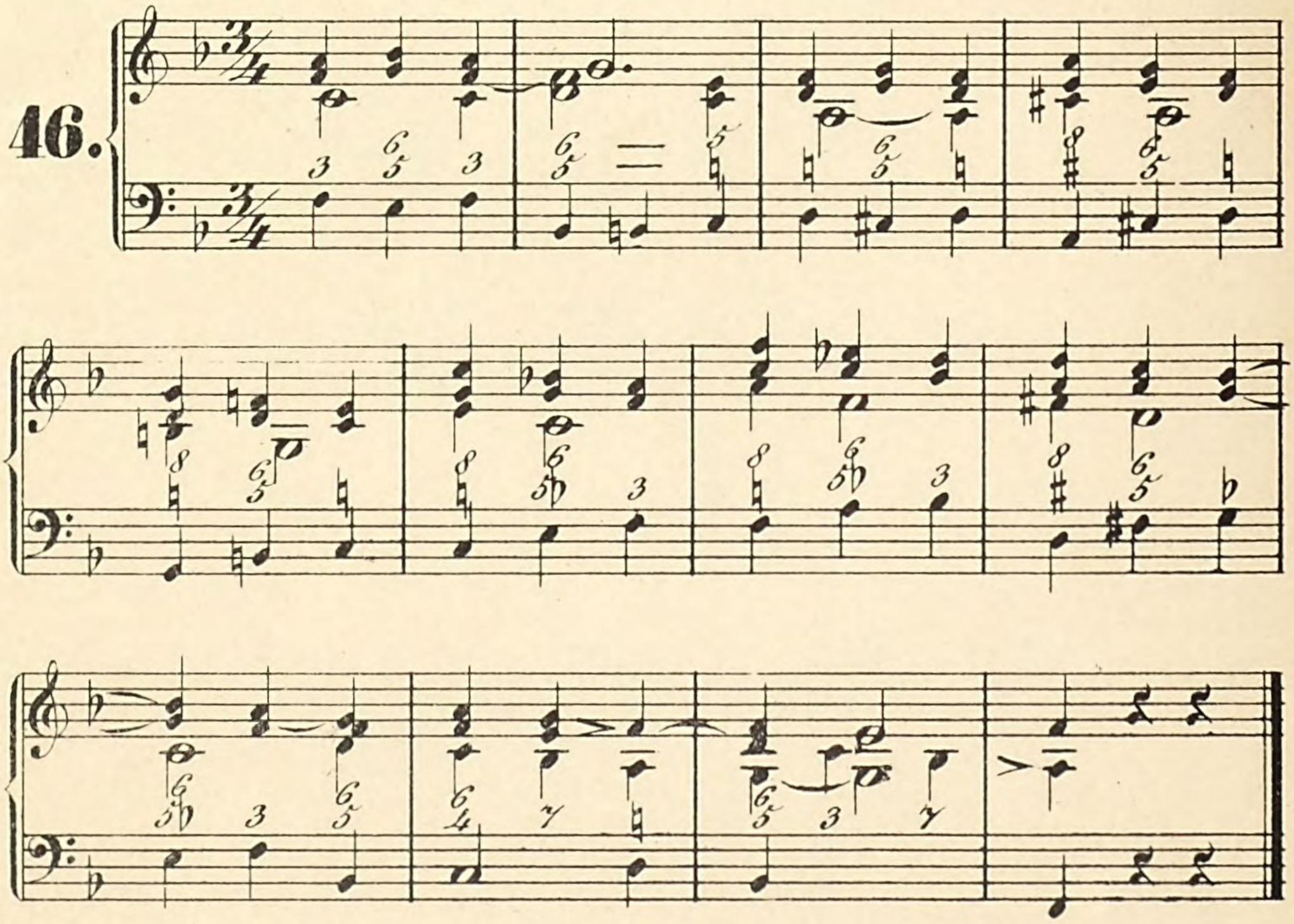


V. Der Quintsexten-Accord.

46.



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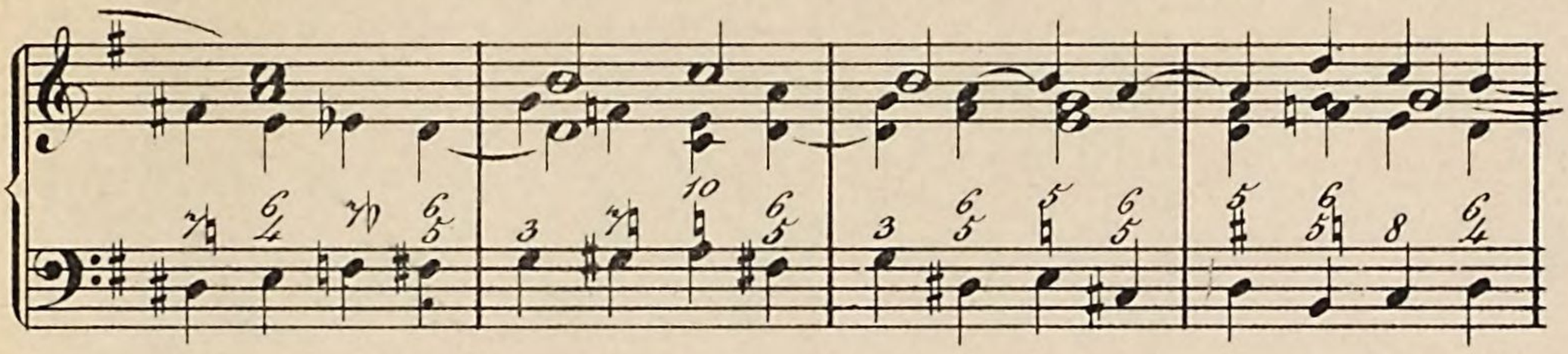

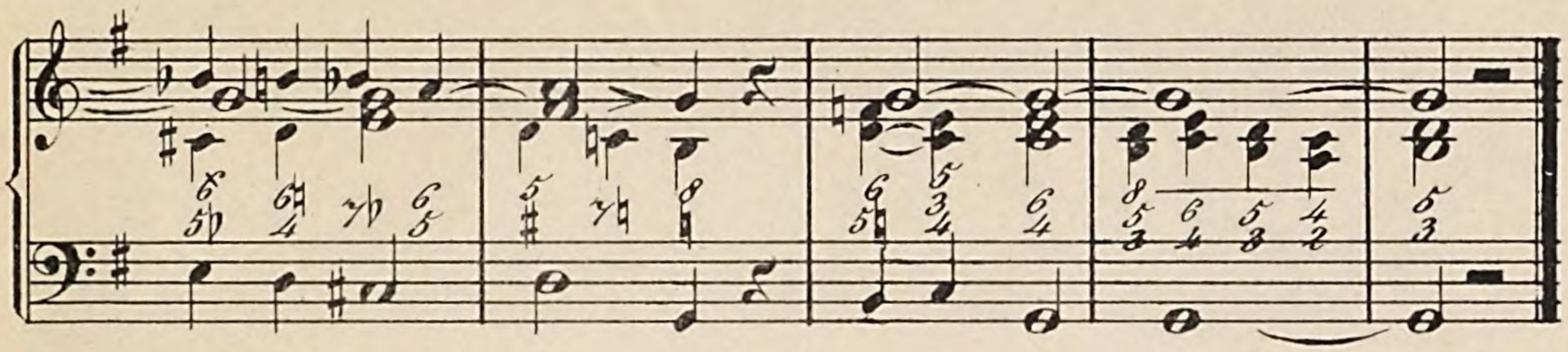

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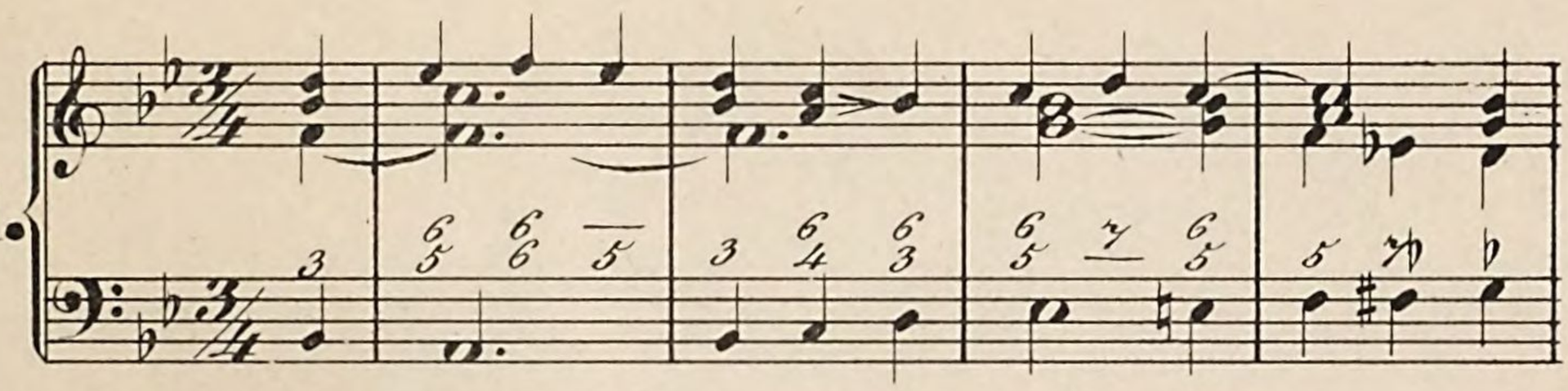

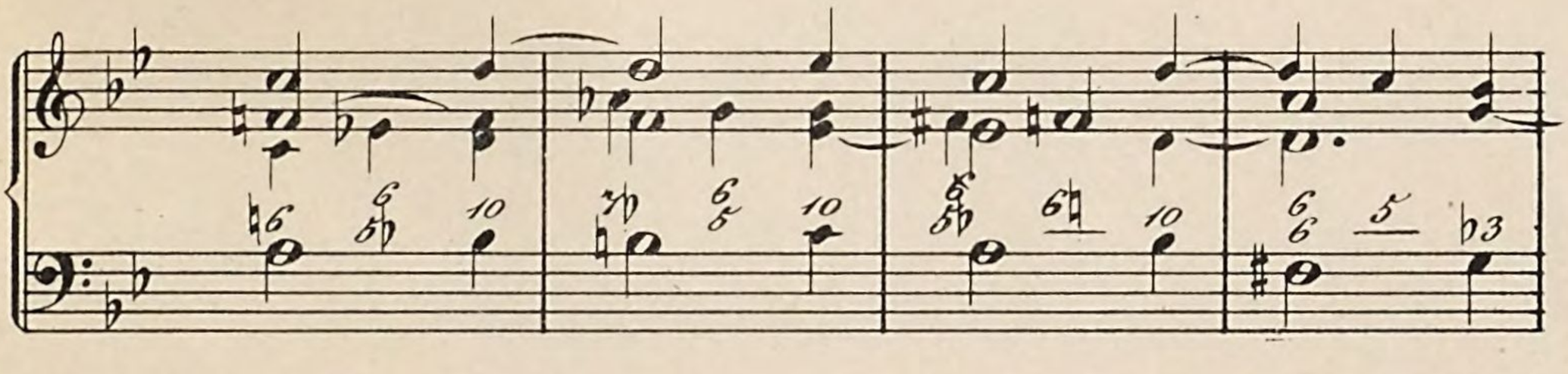

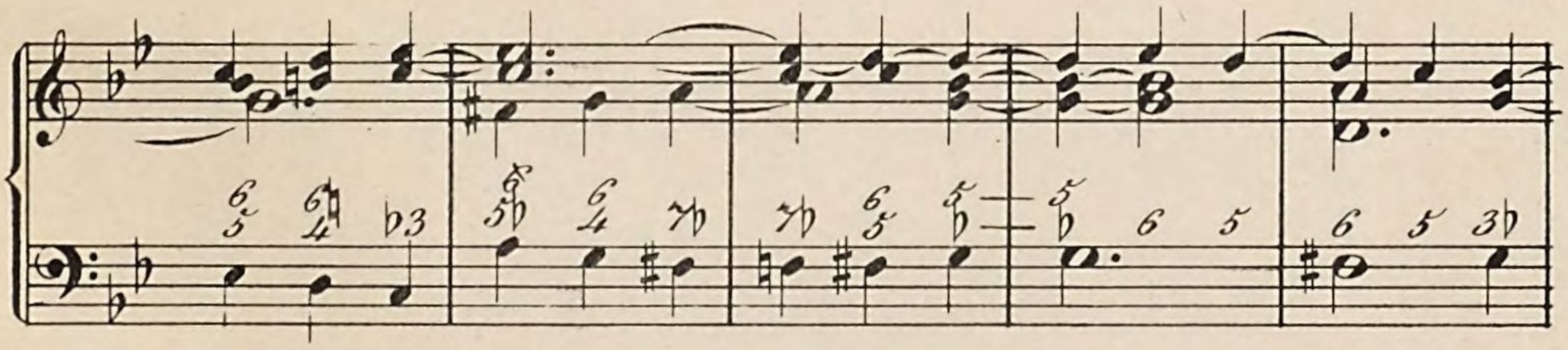

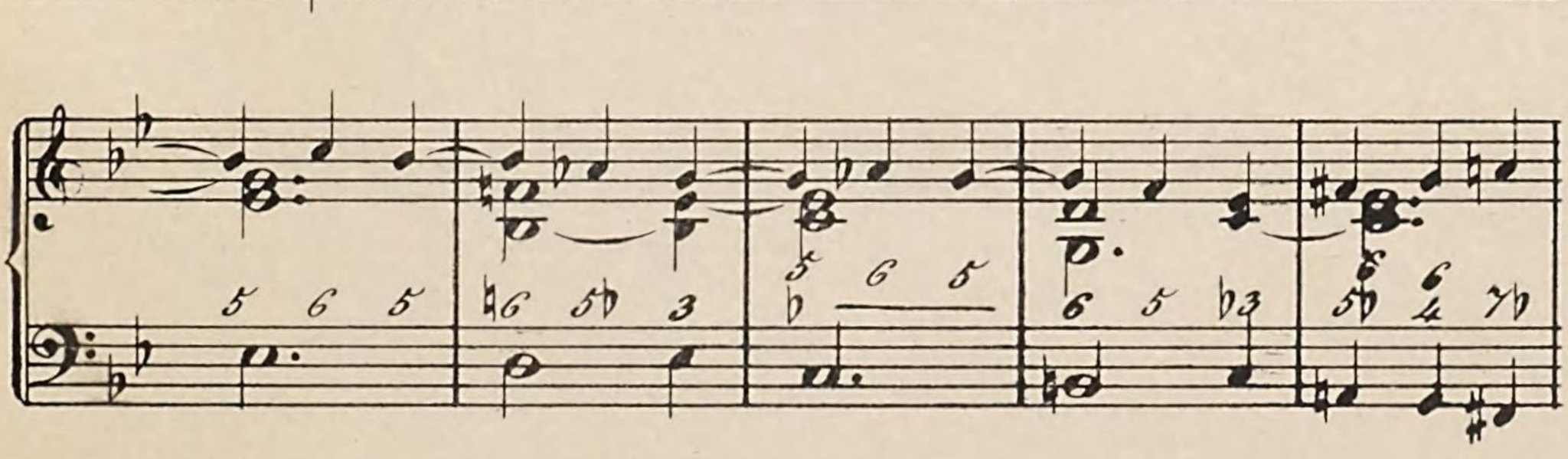

52.

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VI. Der Terzquartsexten-Accord.

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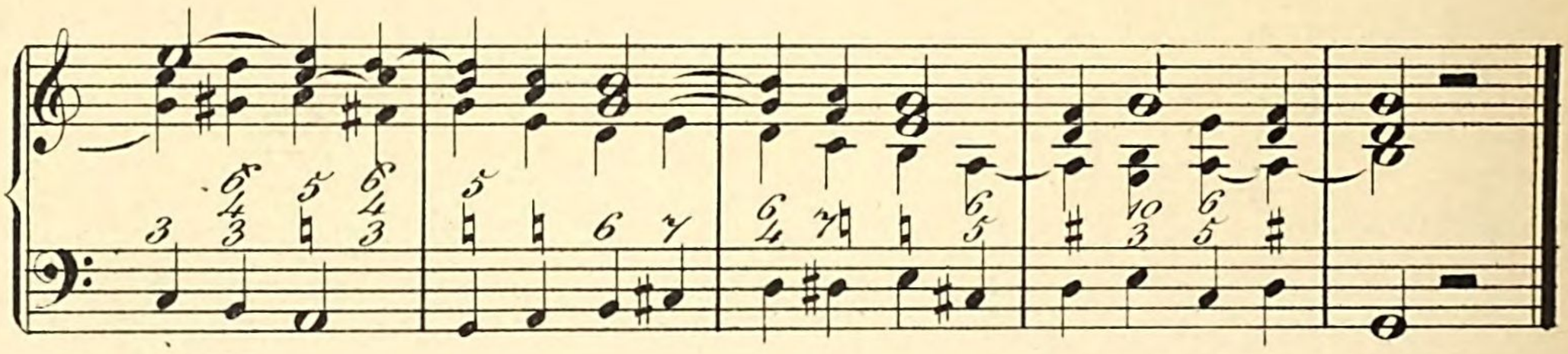
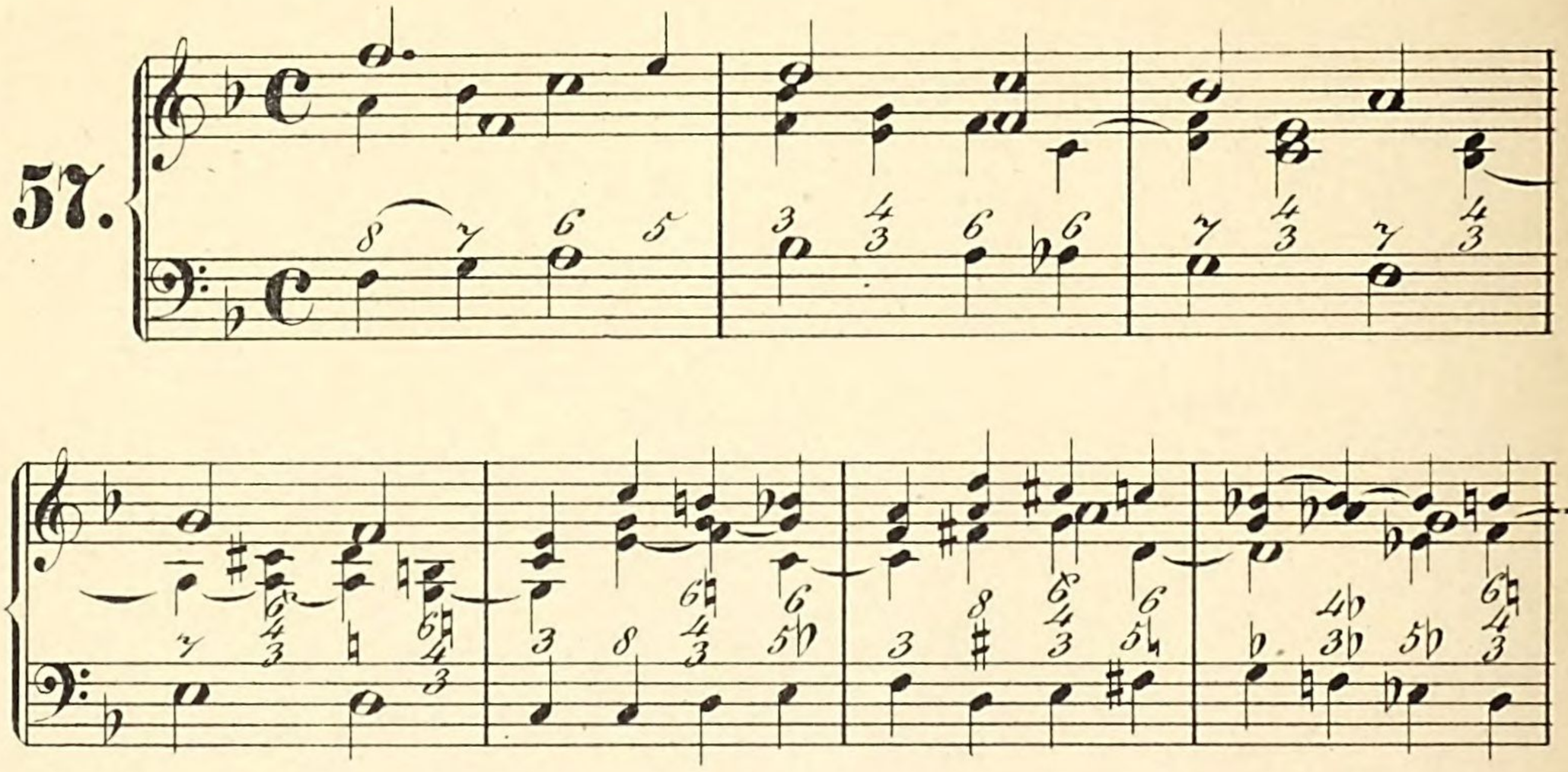
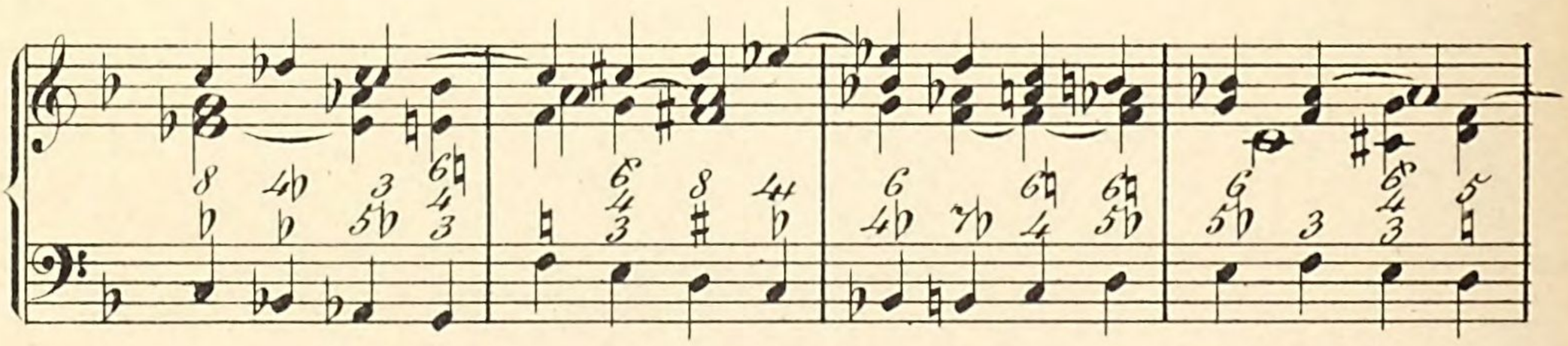
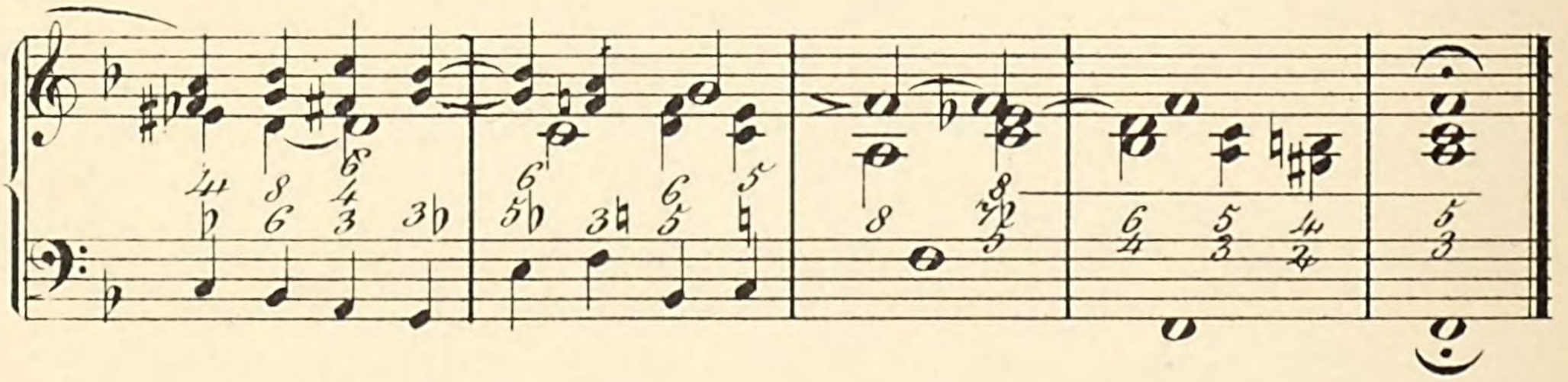
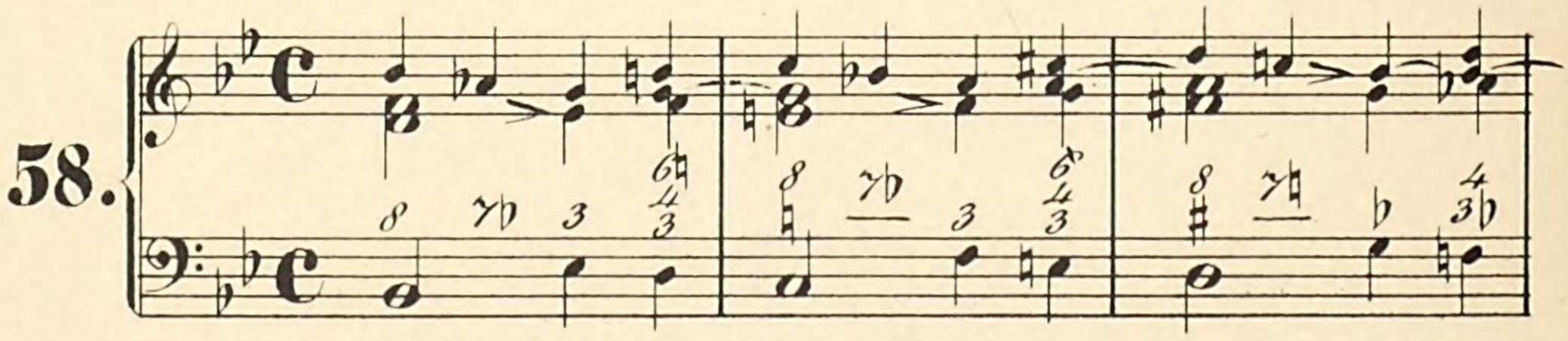
56.











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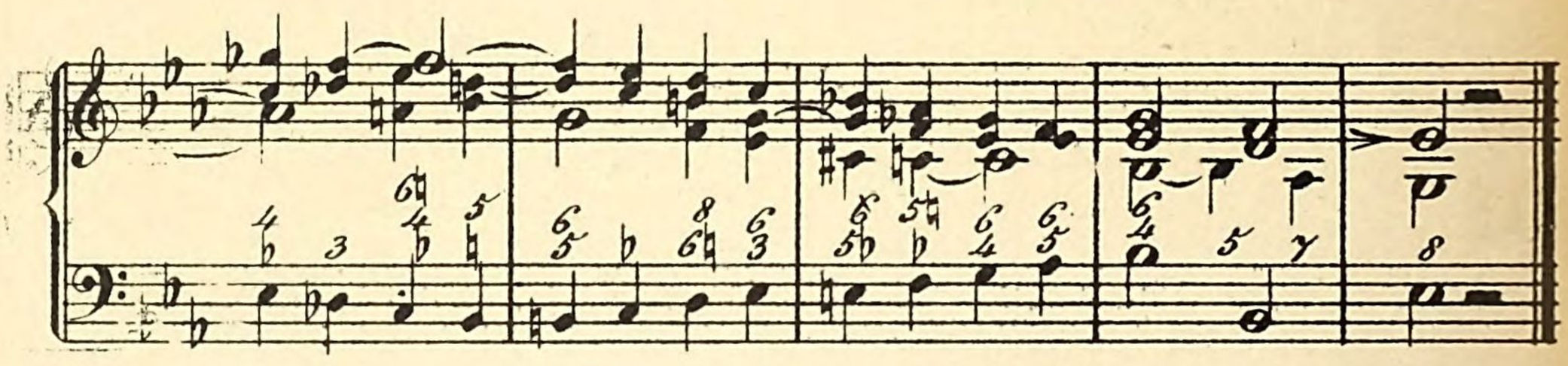

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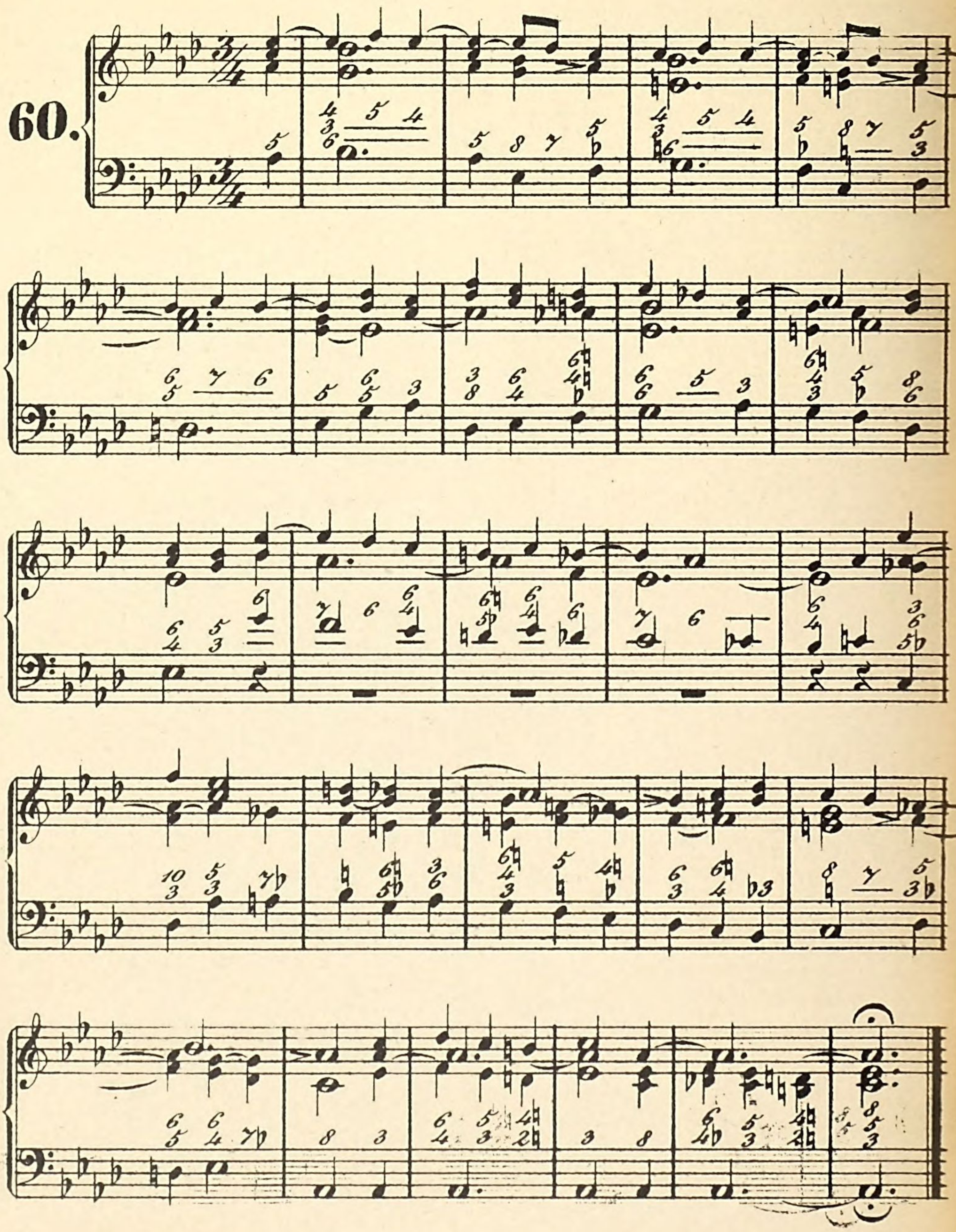

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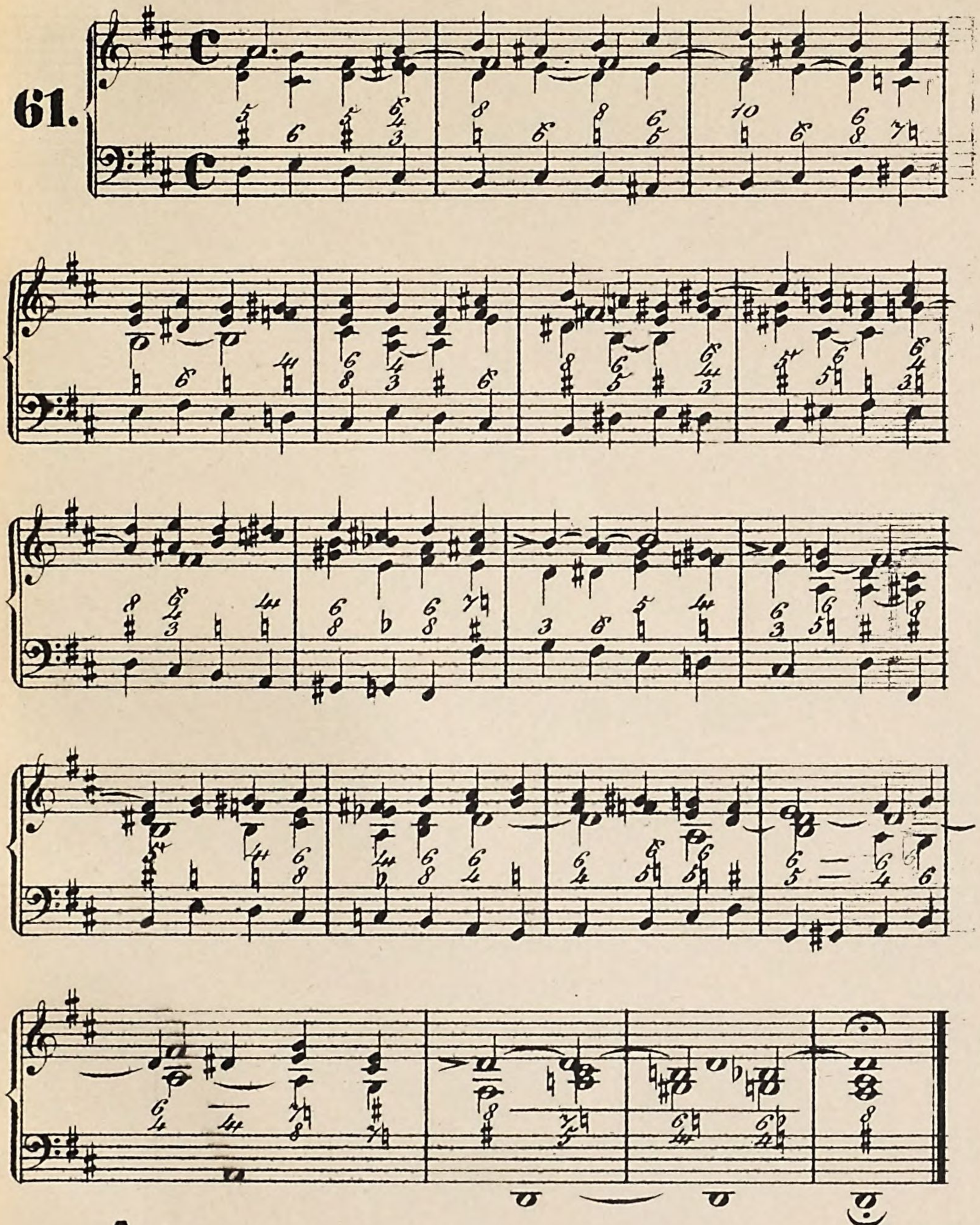

62.

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VII. Der Secund-Accord.

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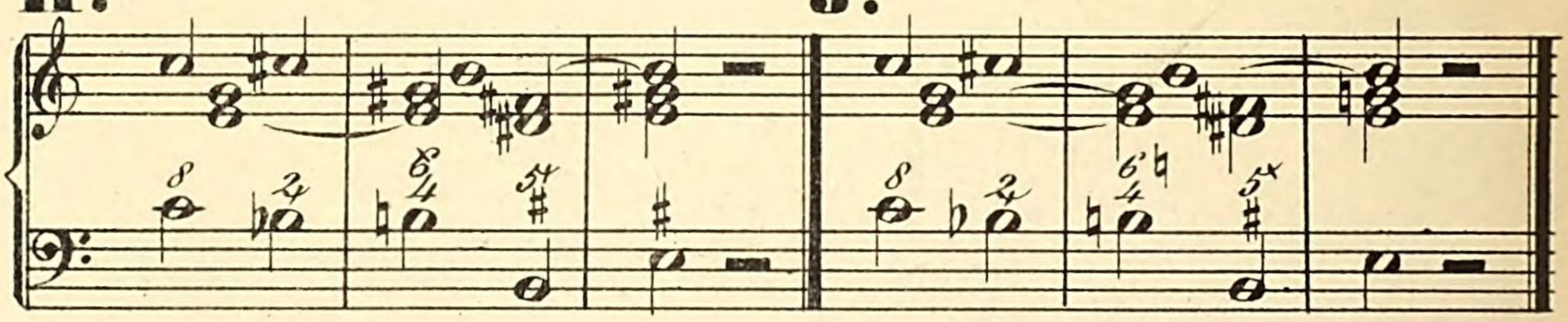
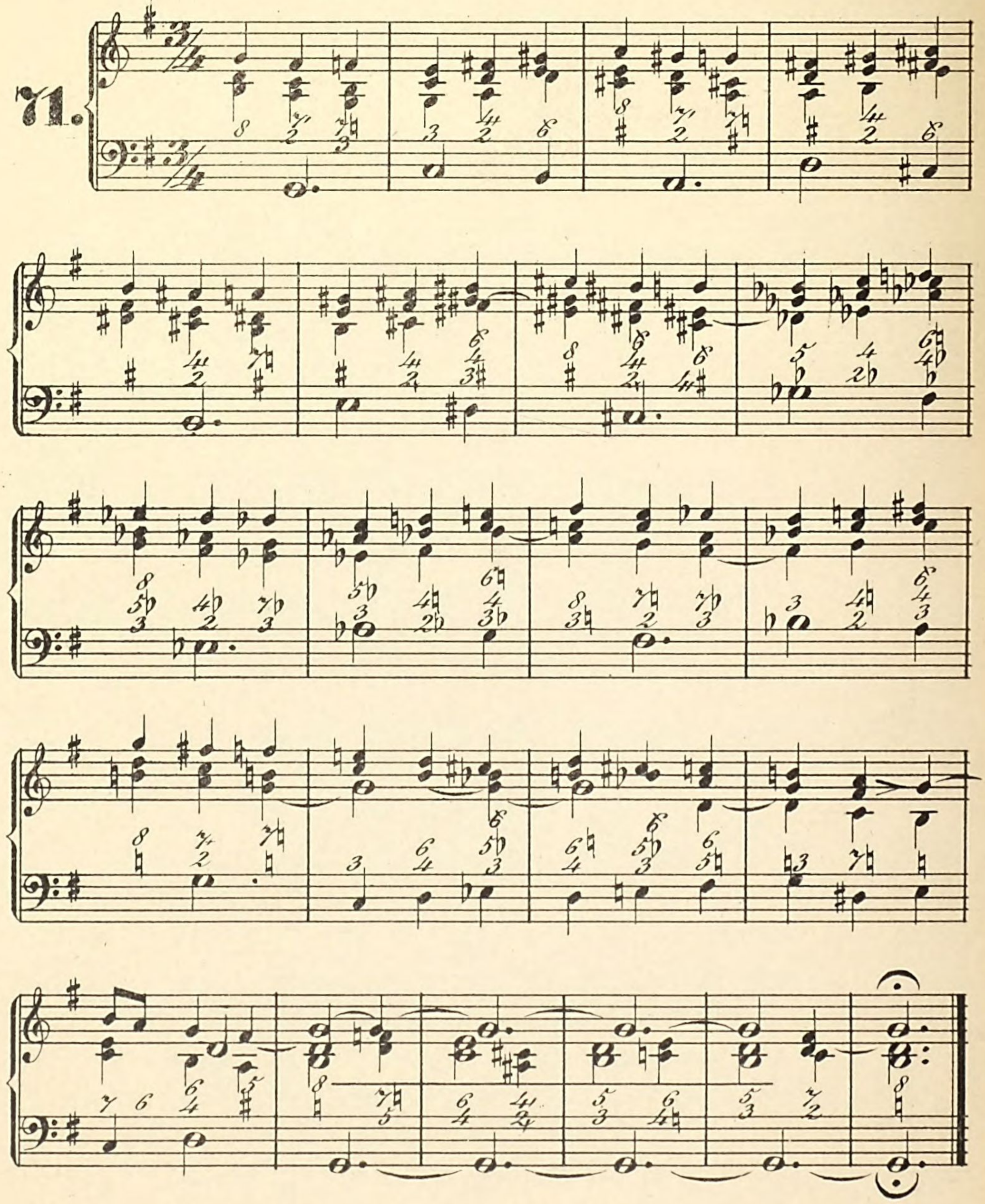


VIII. Der Grofsseptimen-Accord.

71.



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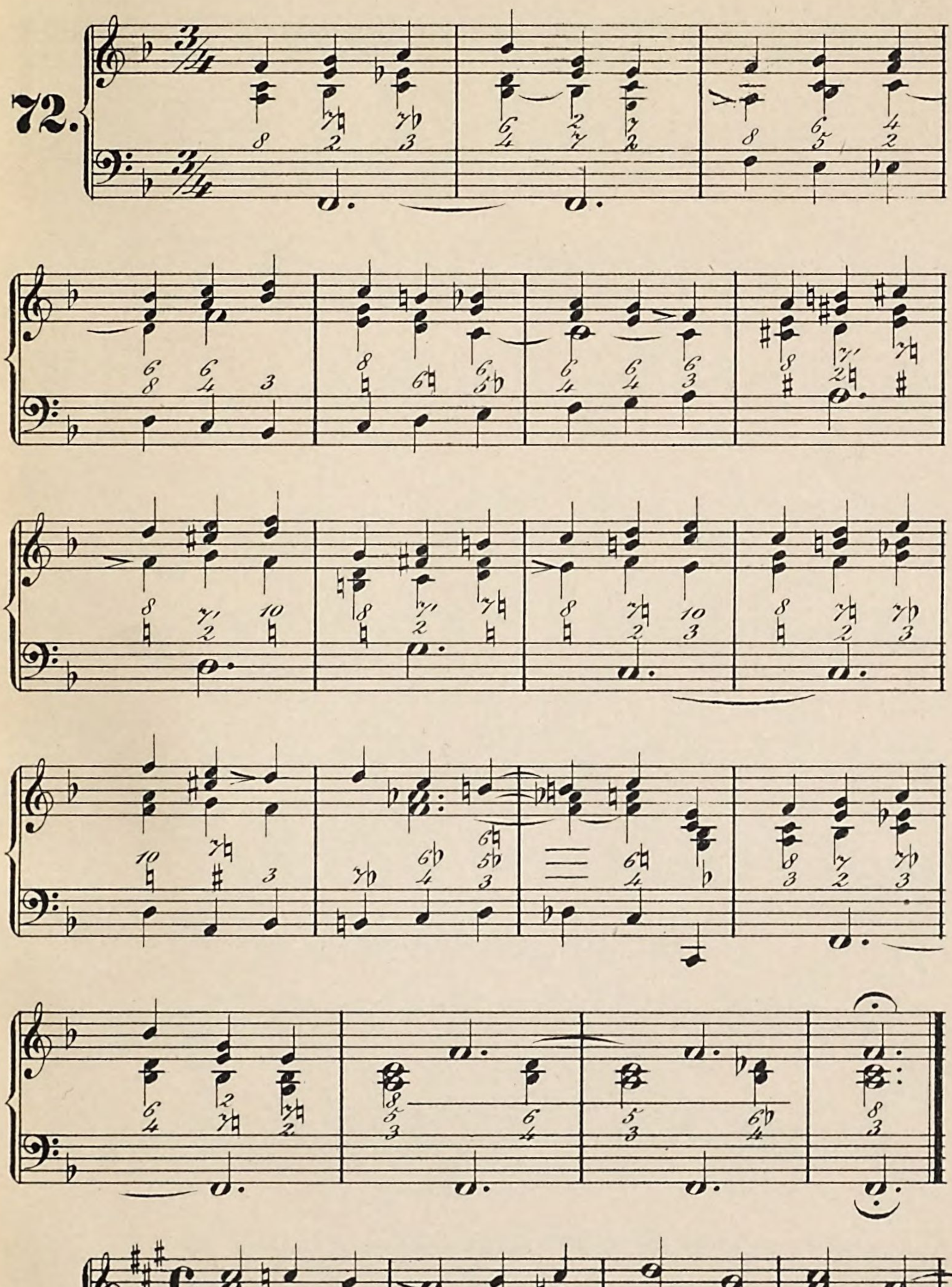

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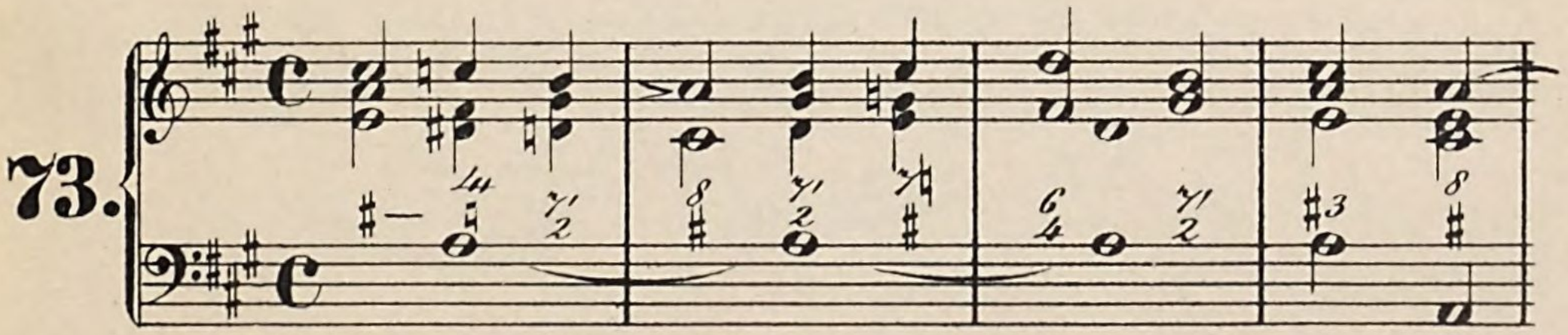

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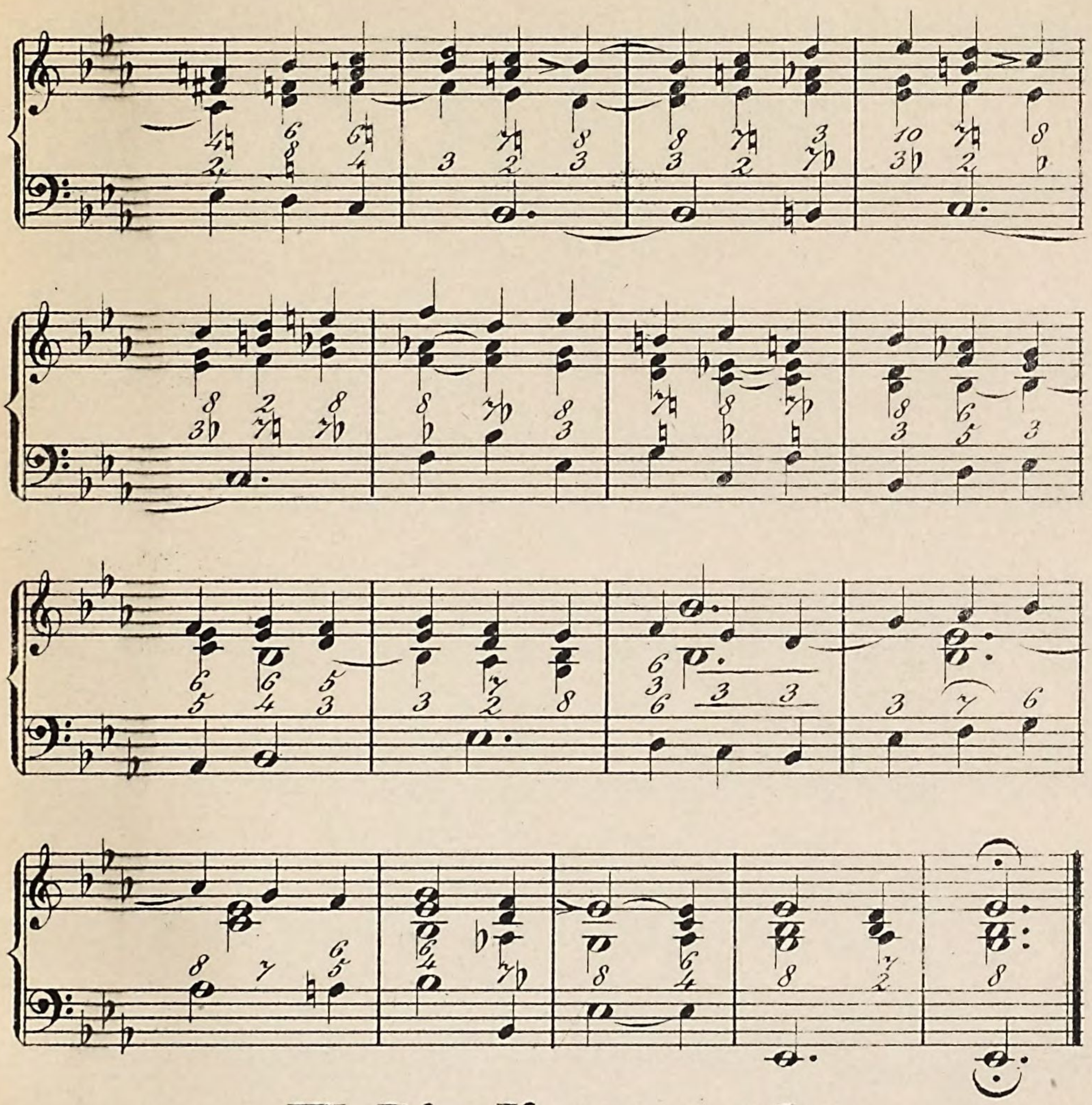
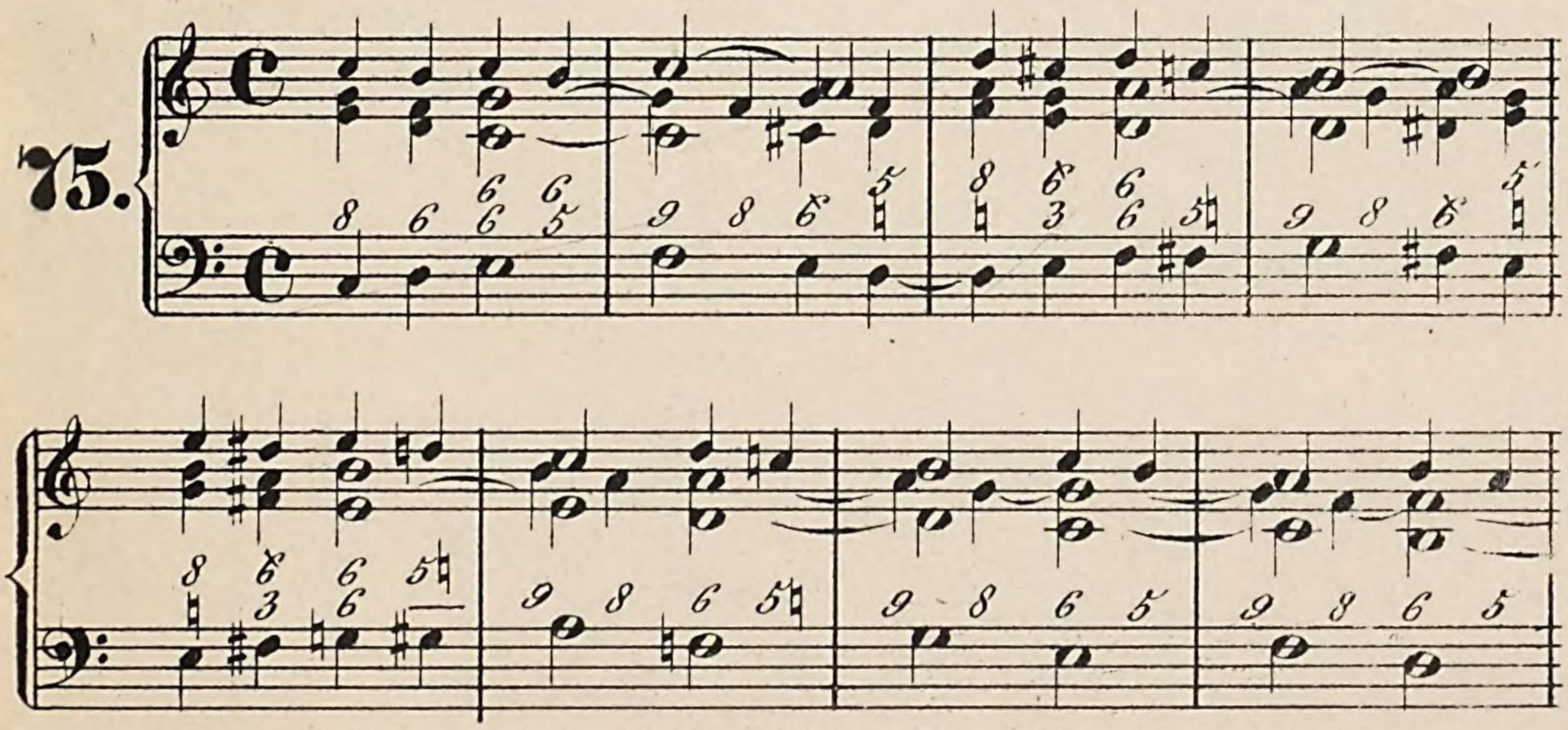


IX. Die Nonaccorde.



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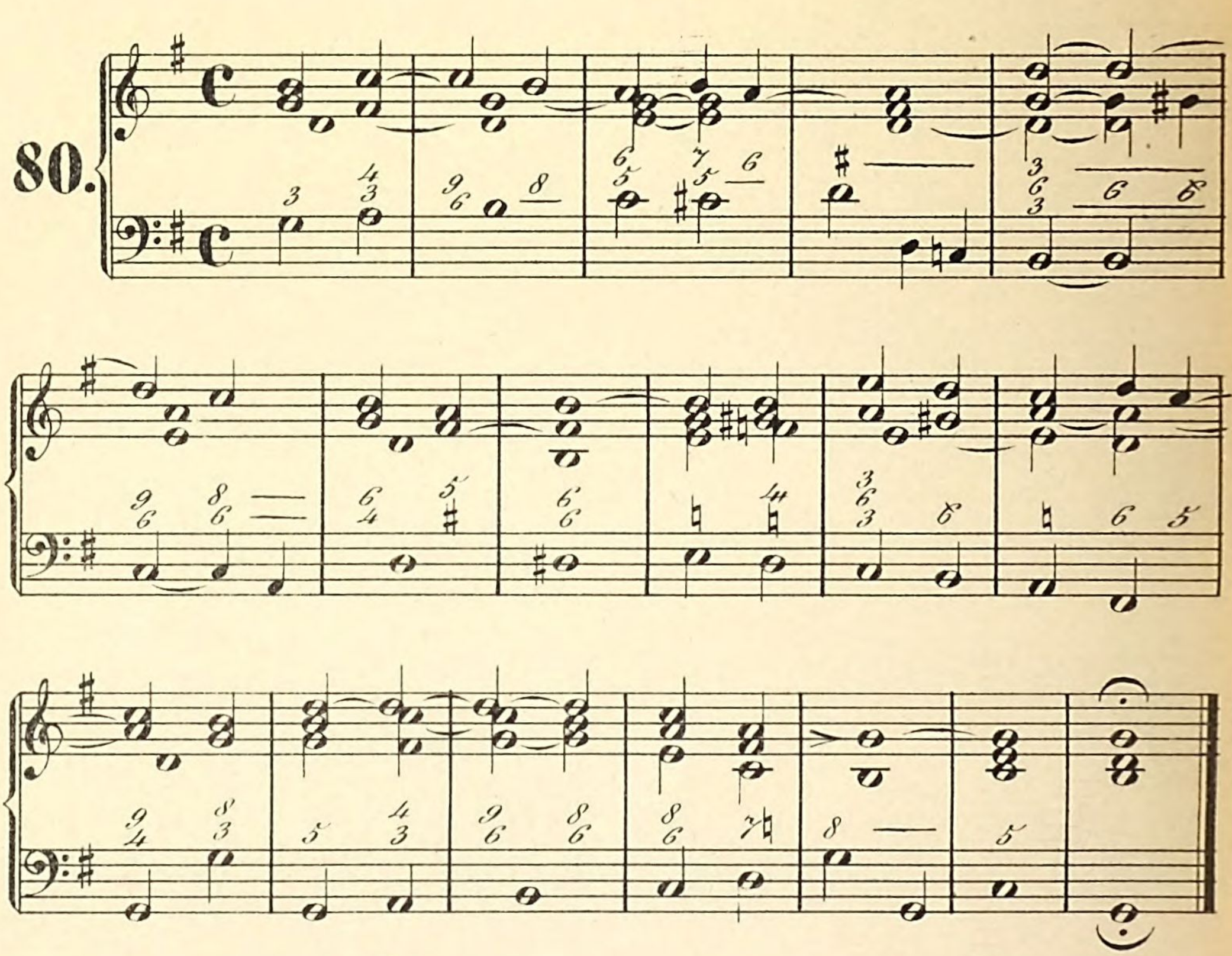

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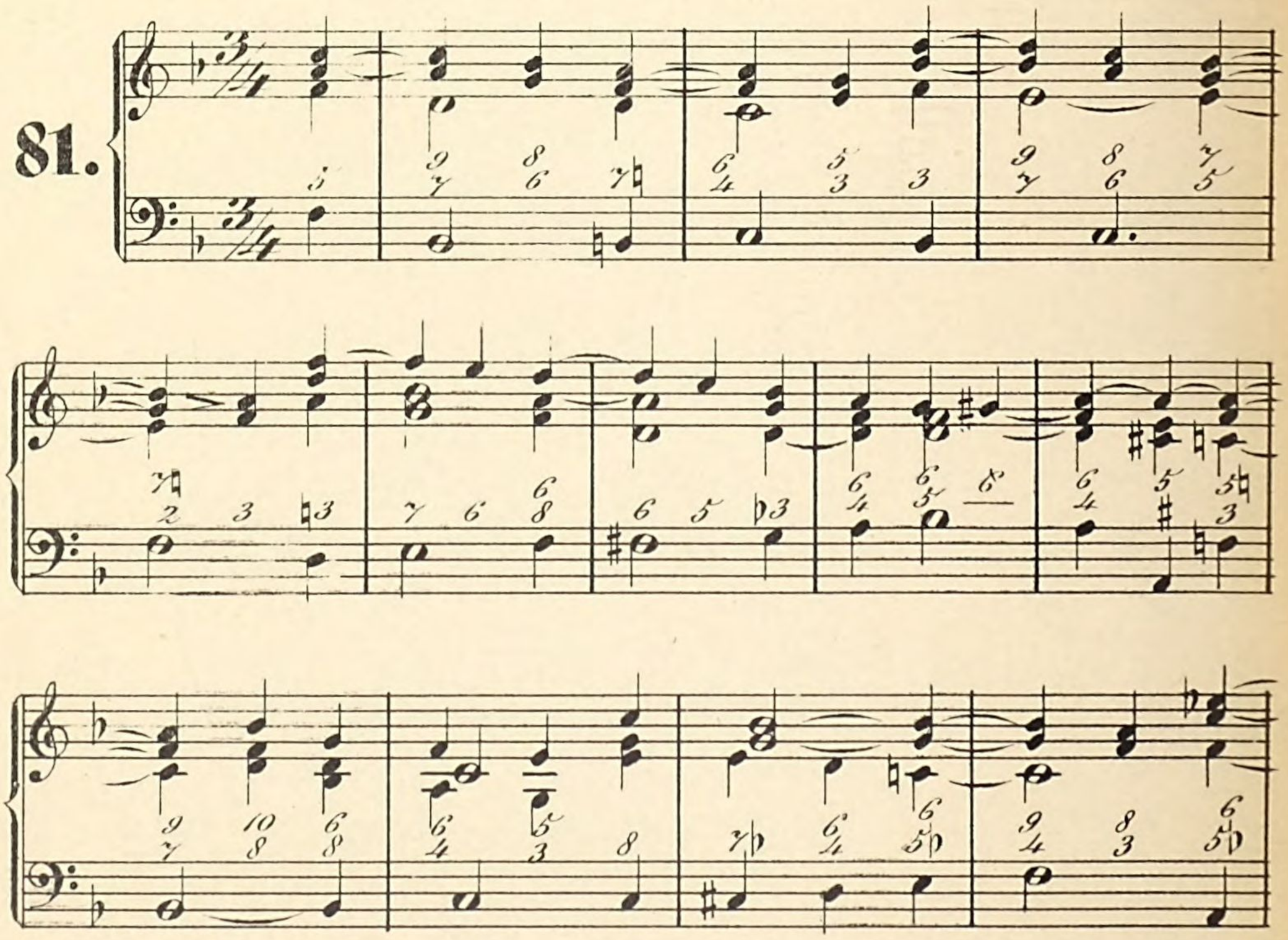

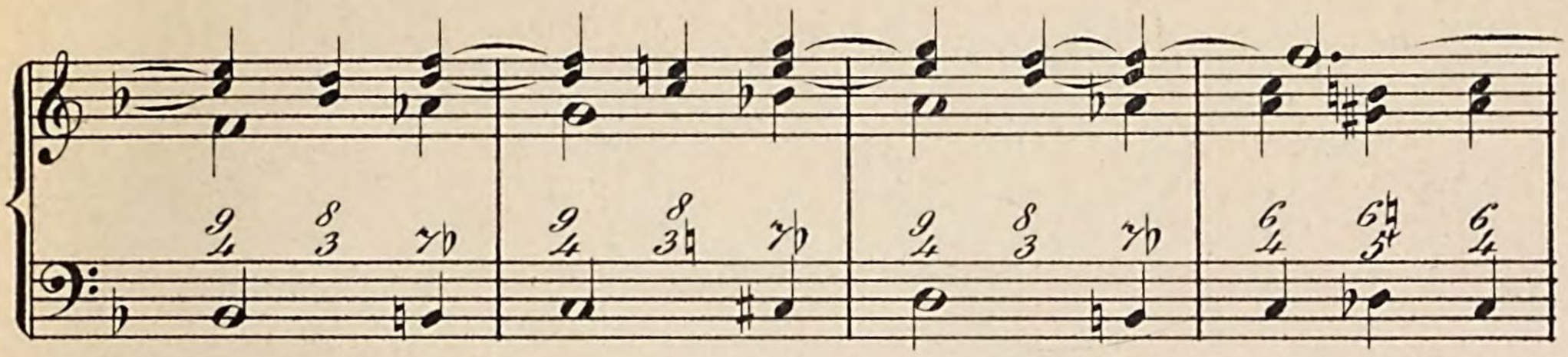

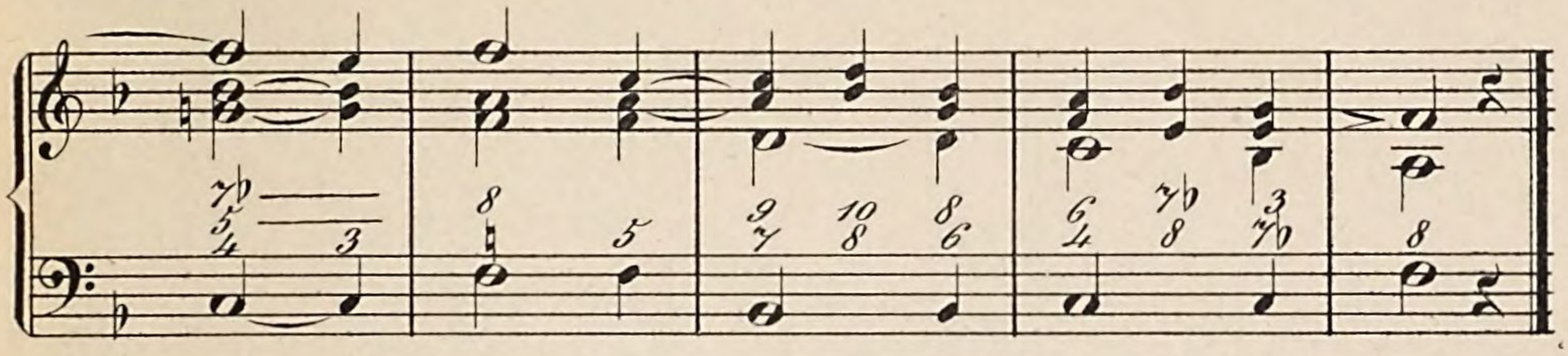

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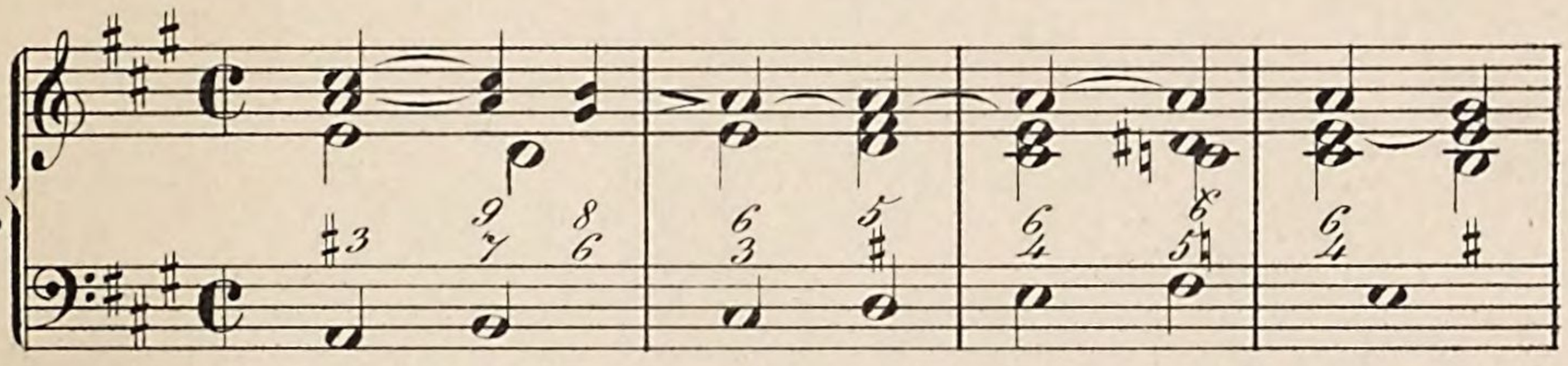
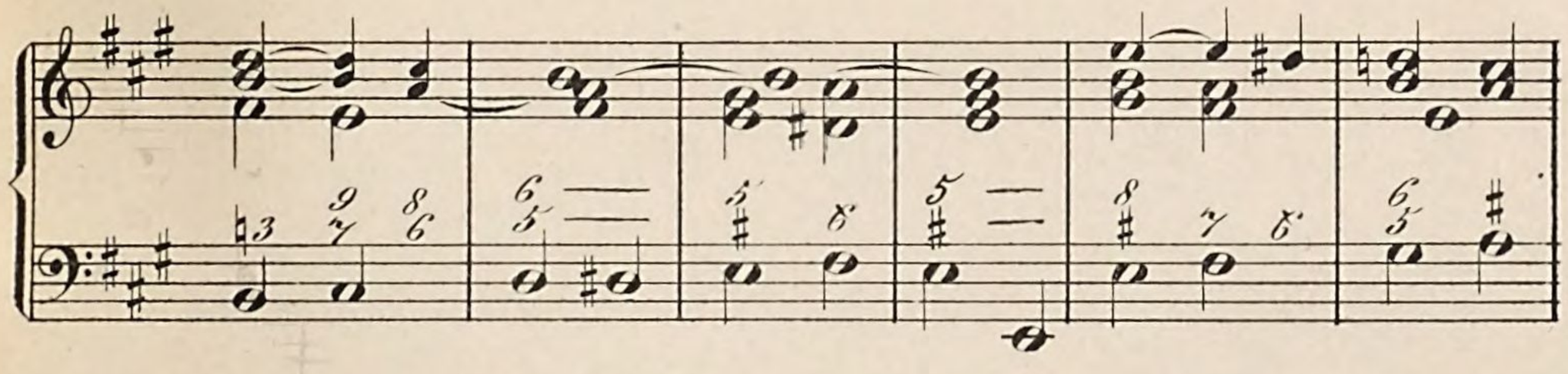
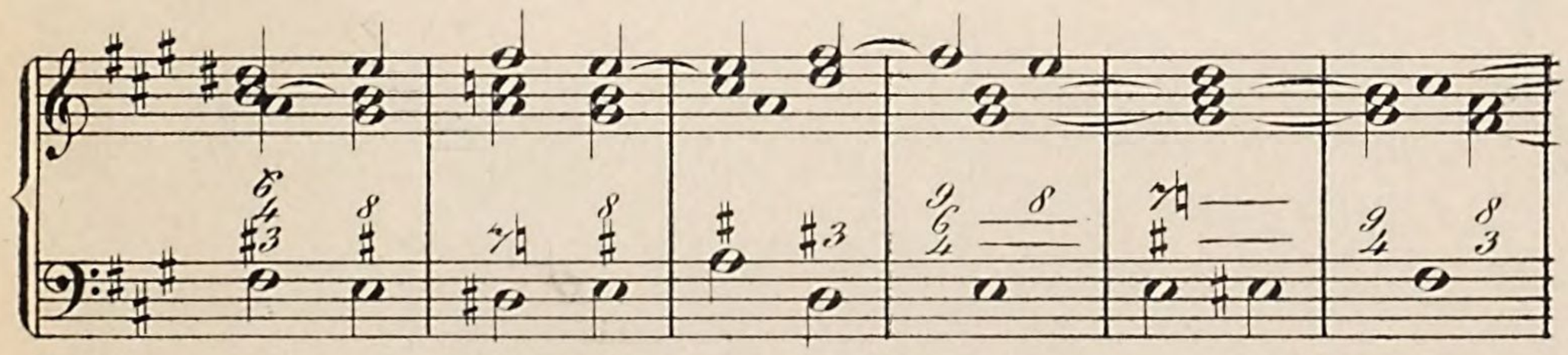
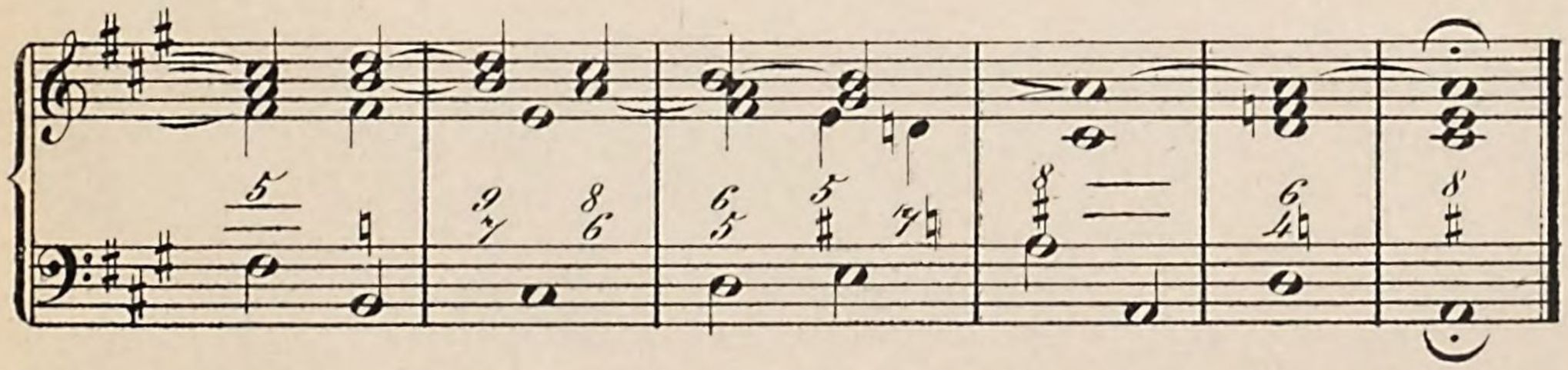


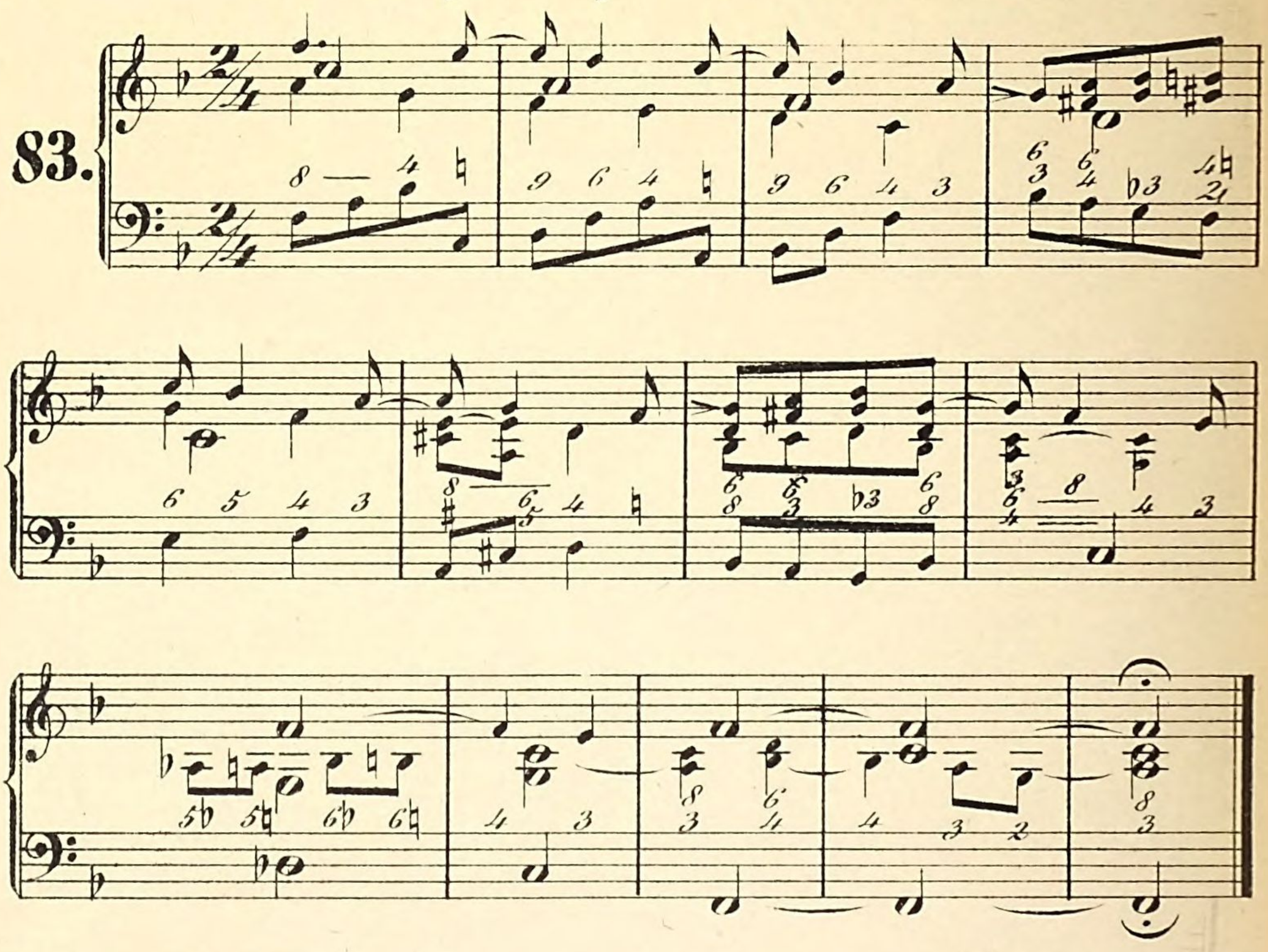






X. Der Quartquinten-Accord.

83.



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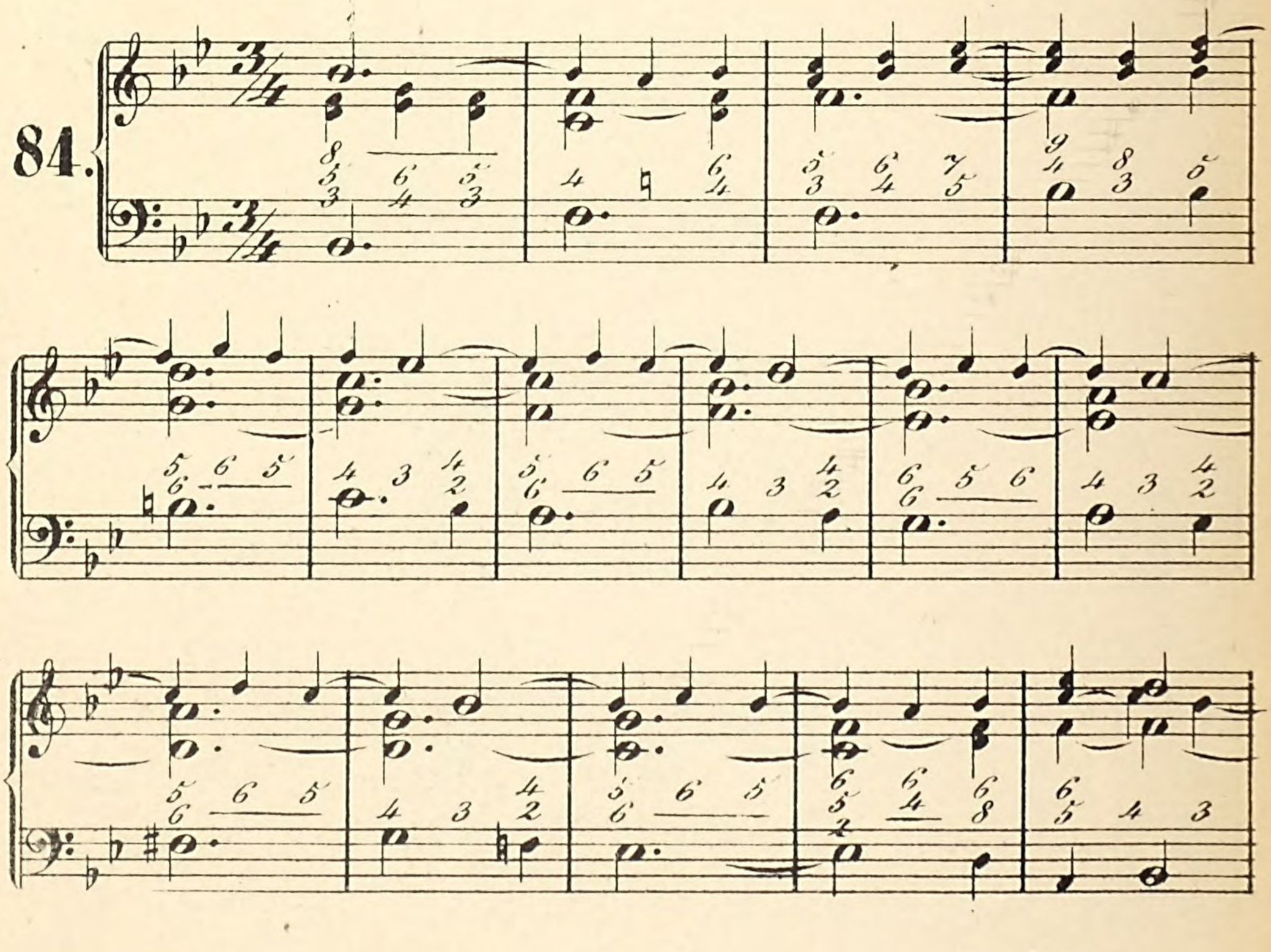

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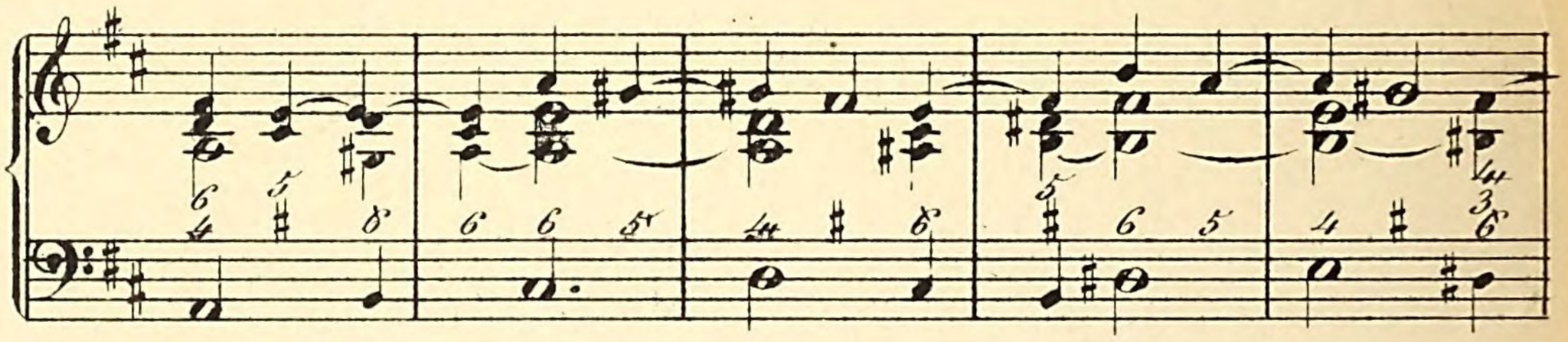

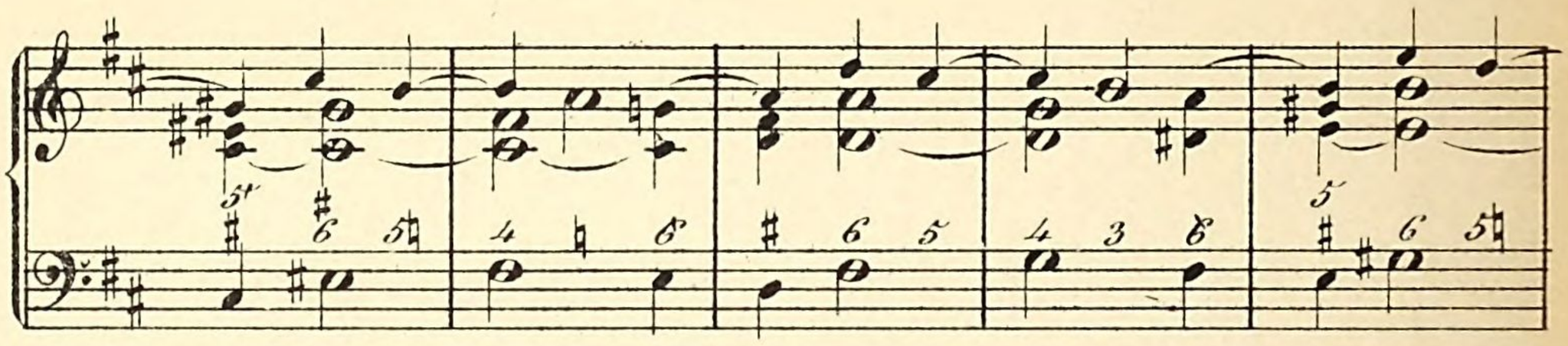

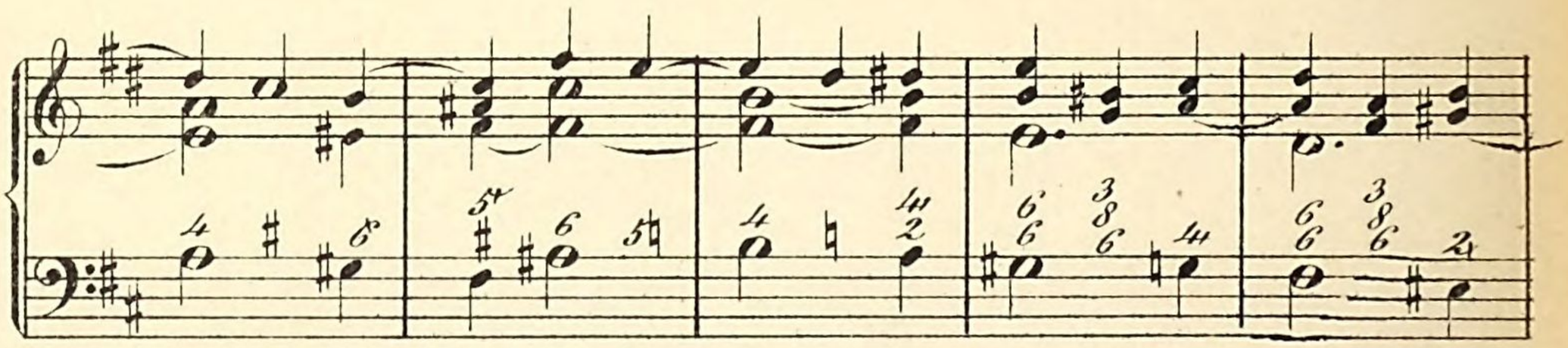

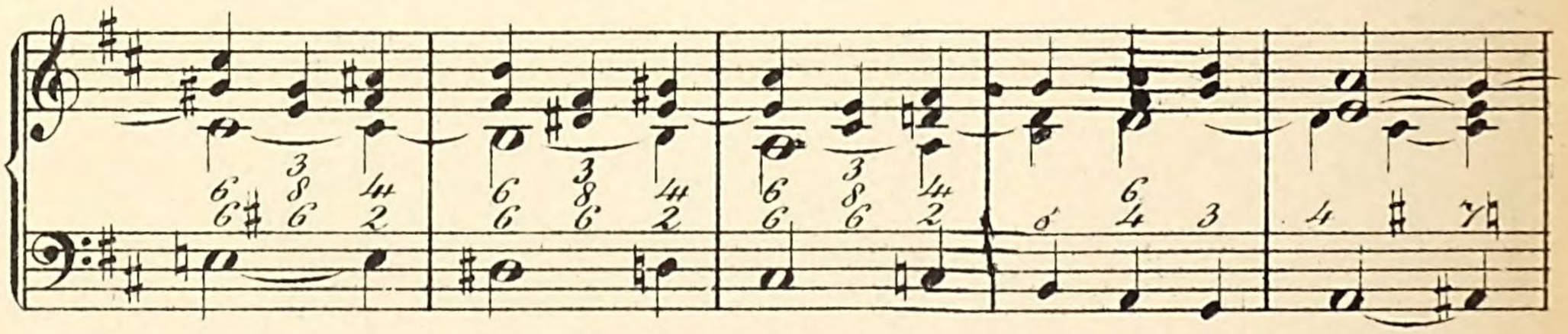

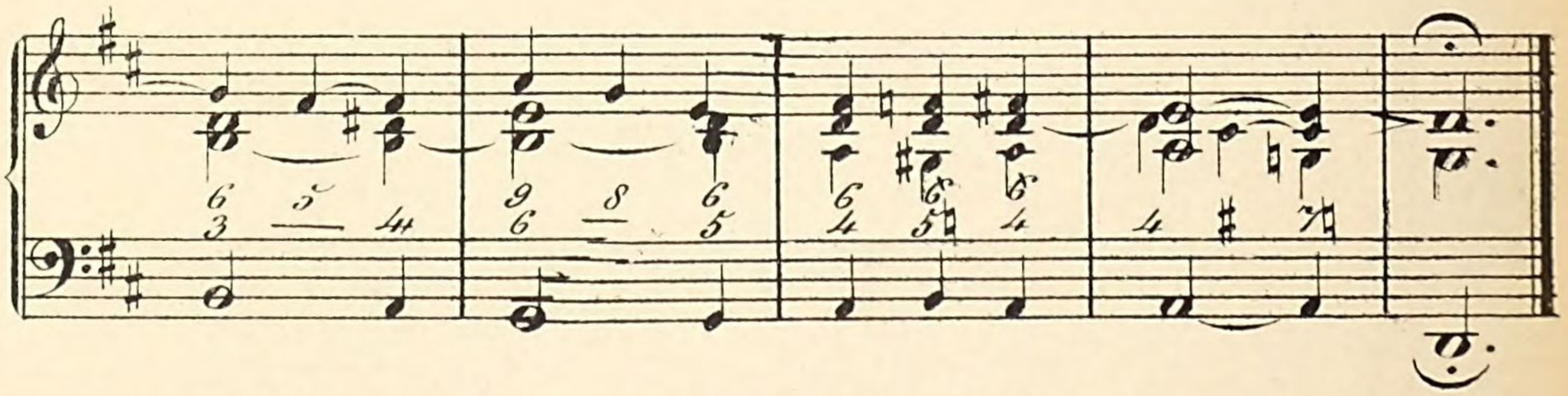

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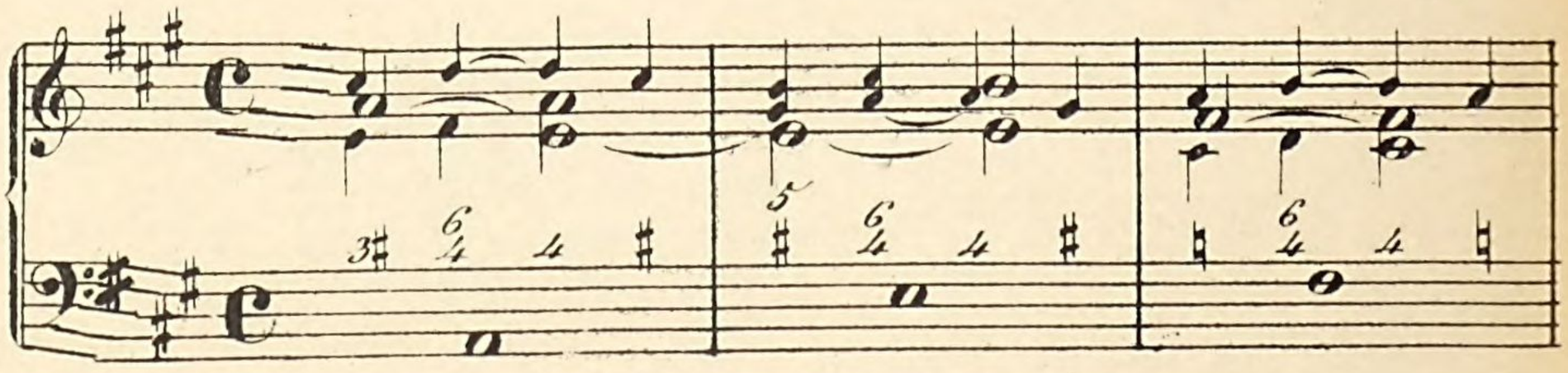

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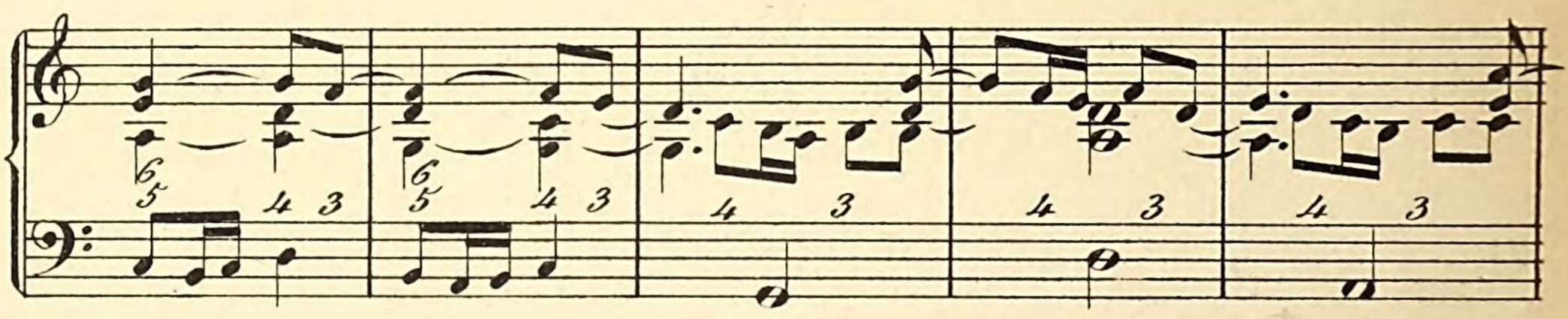
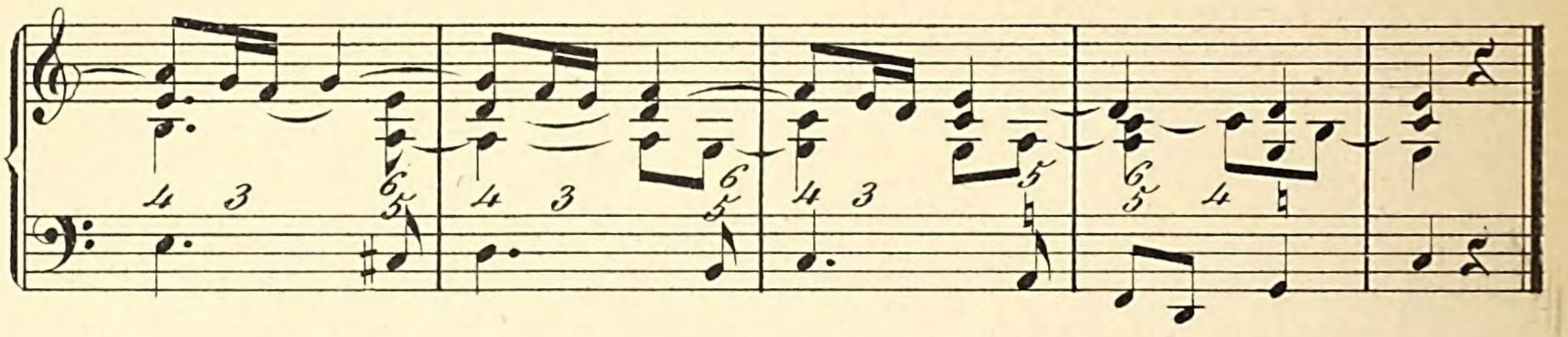
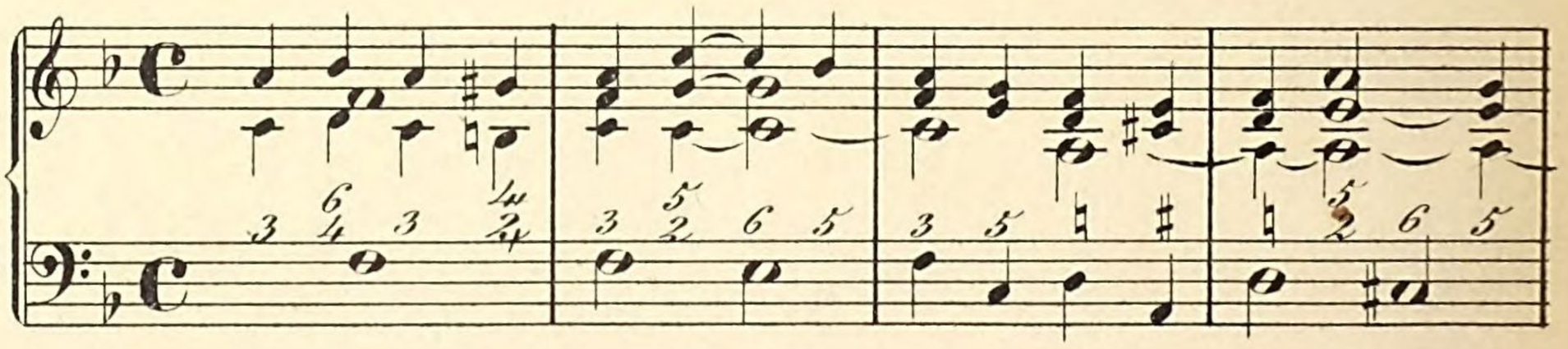
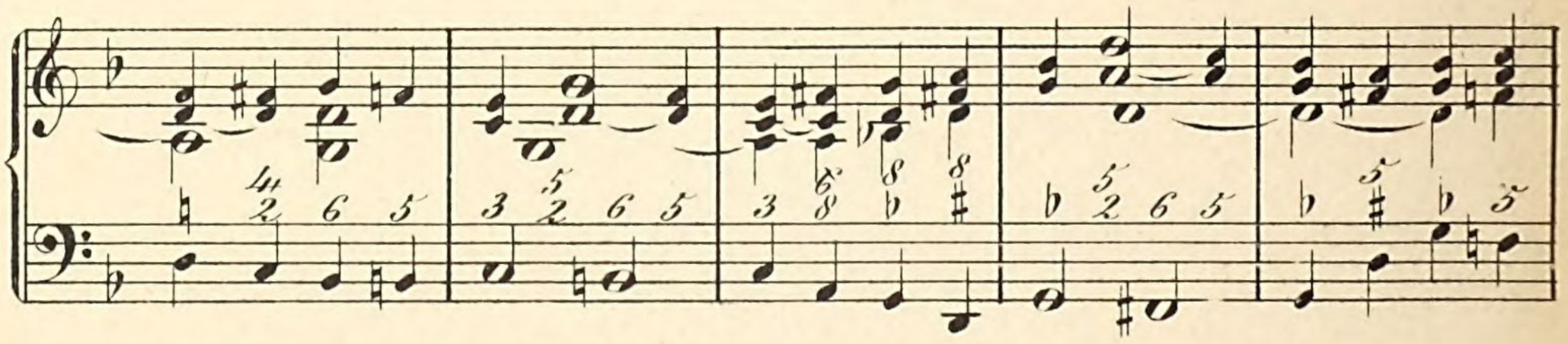


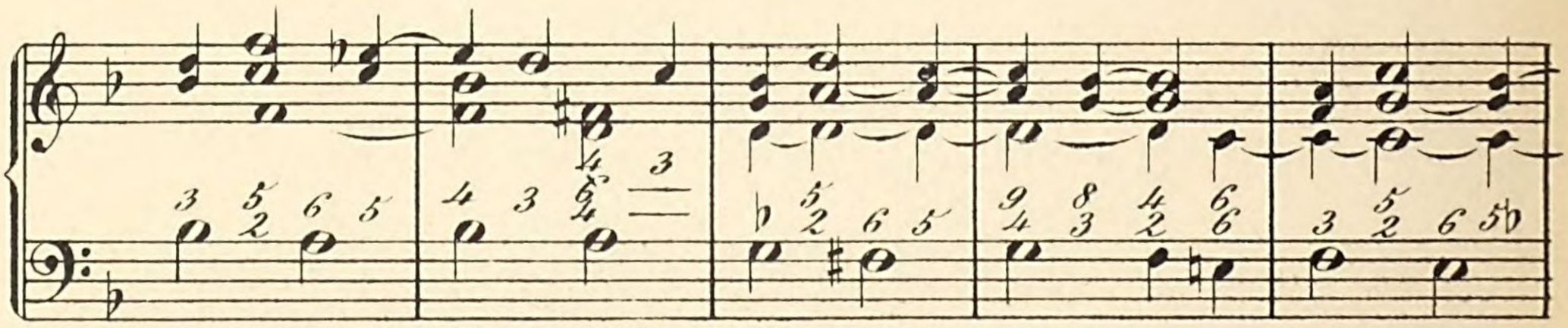


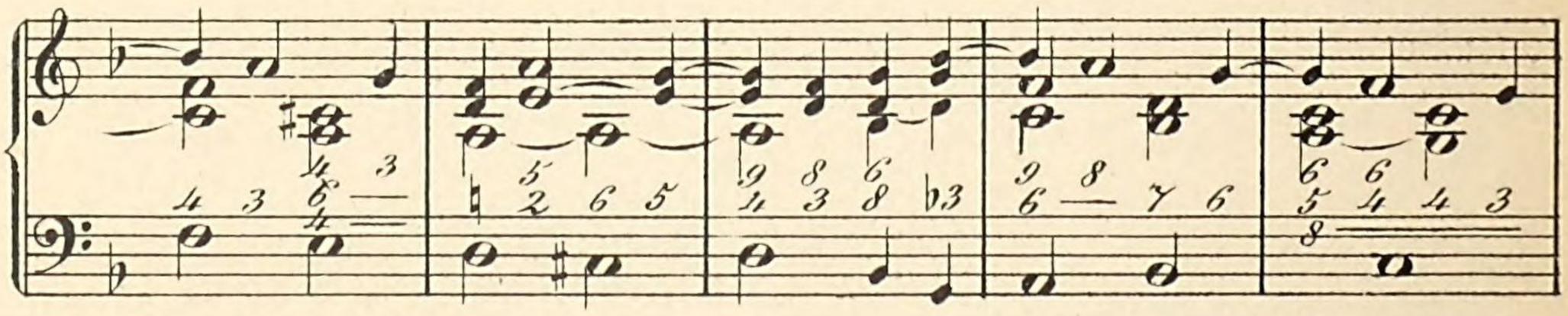
XI. Der Secundquint-Accord.

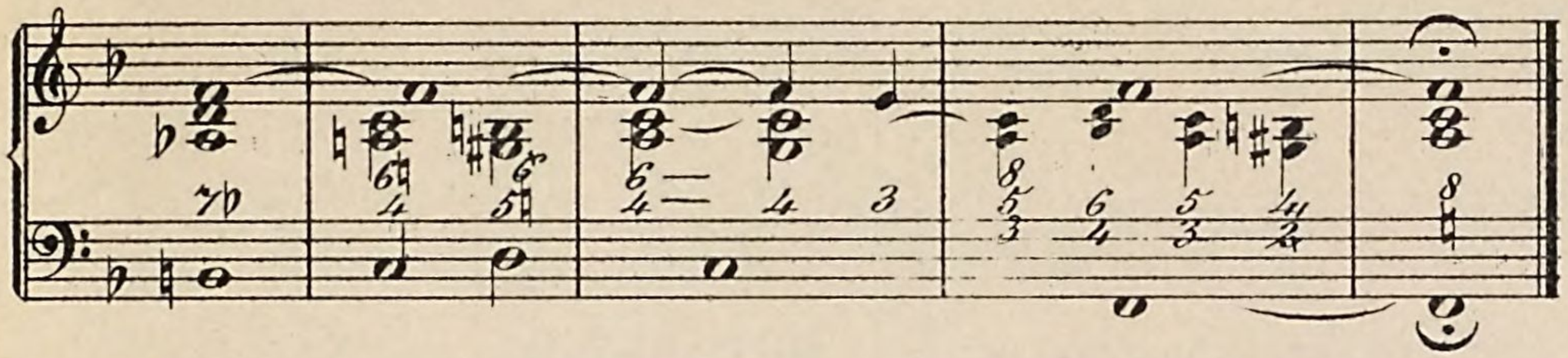
91.





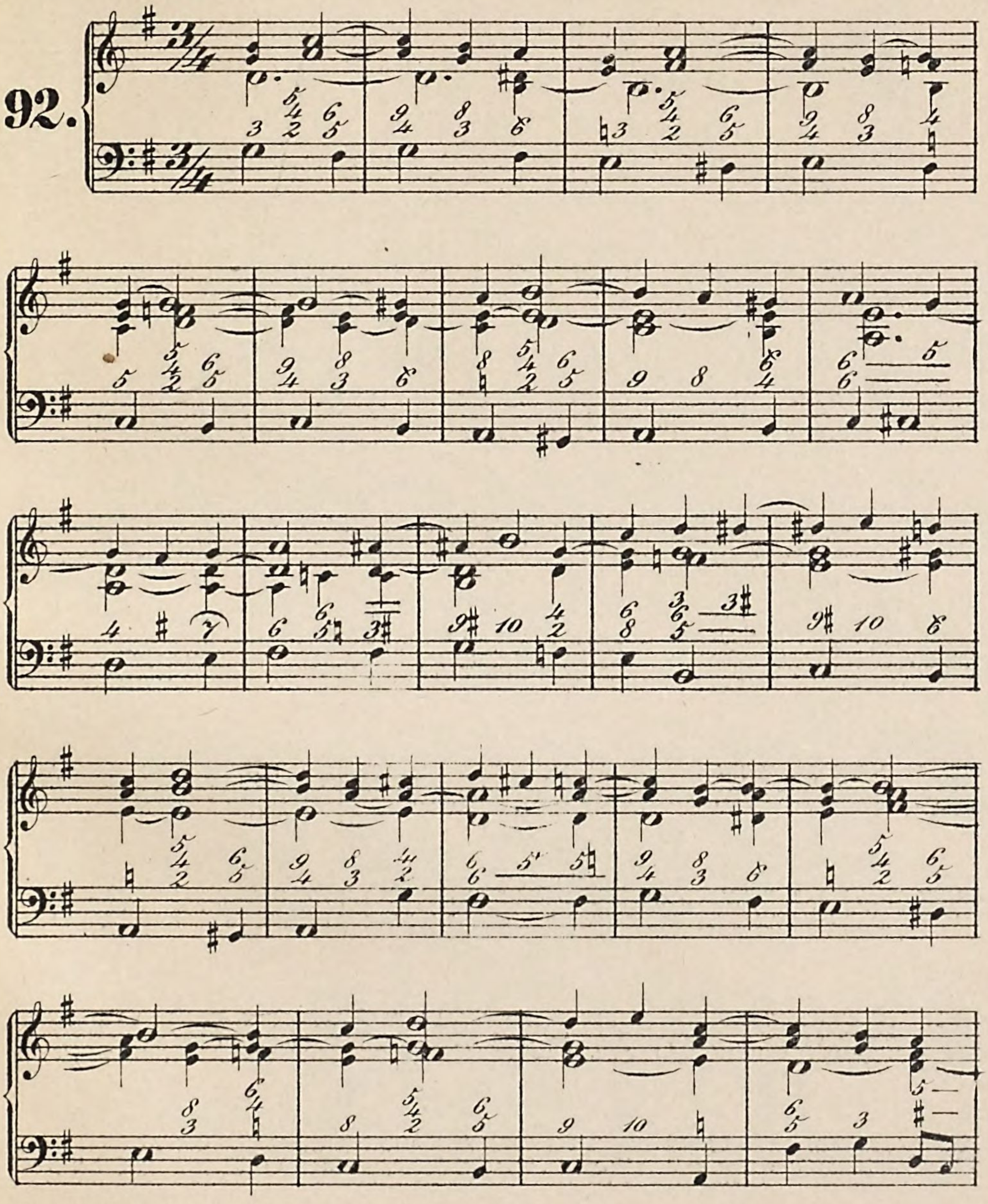


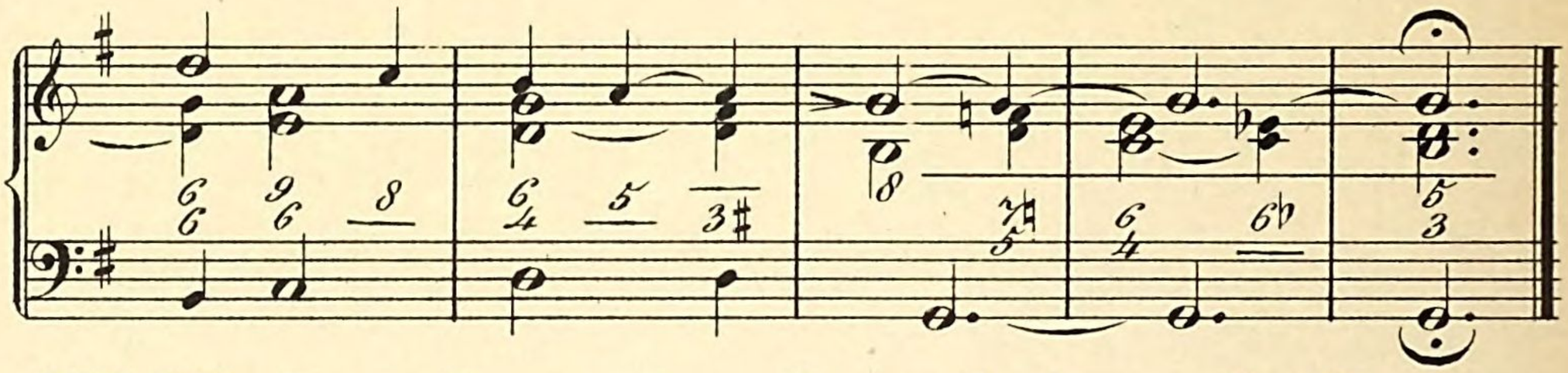




XII. Der Secundquartquint-Accord.

92.





XIII. Wiederholung der Accorde in getheilter Begleitung.

93.

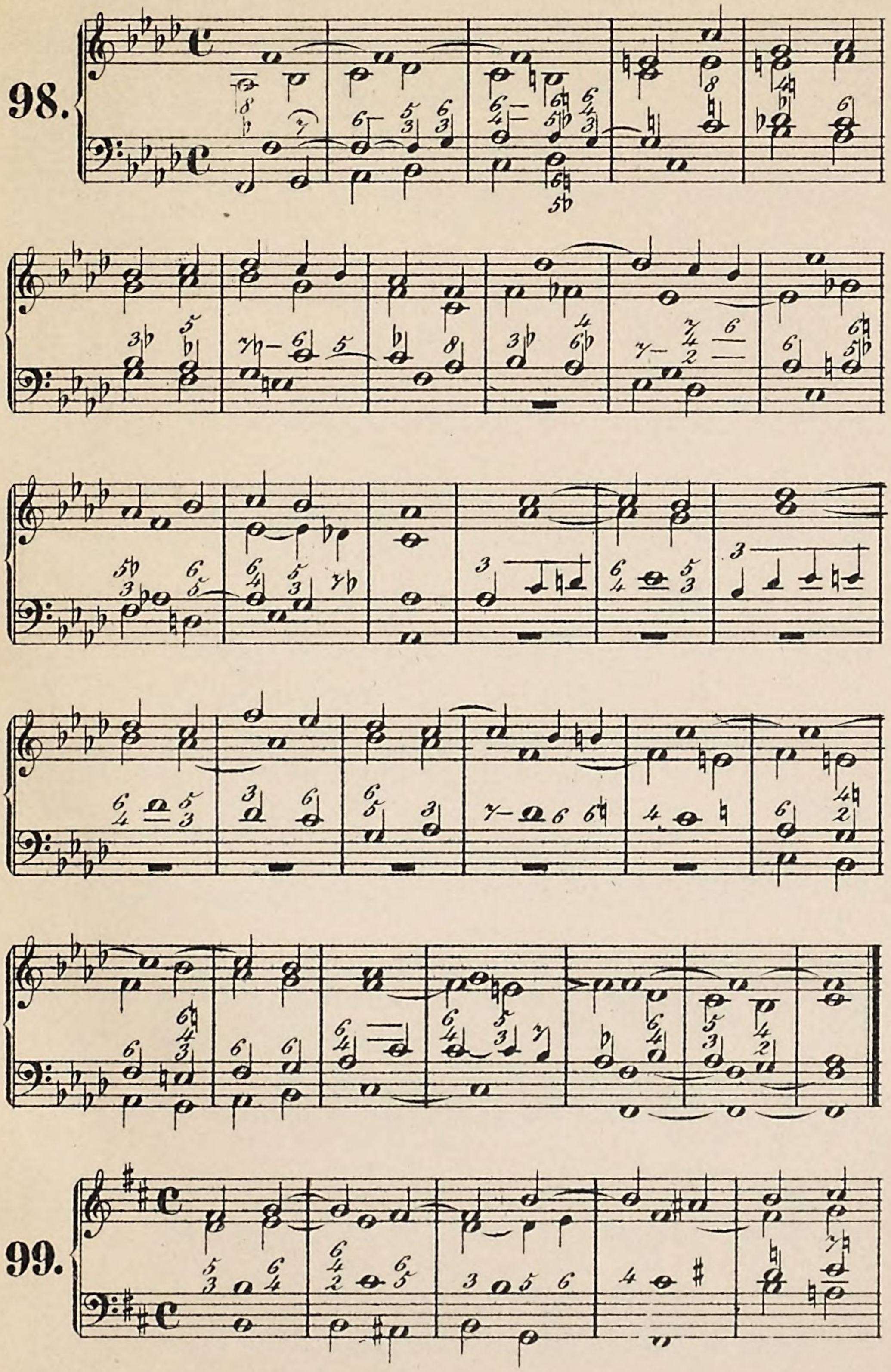
94.

95.

96.

97.

98.



99.

100.

INHALT.

1. Der Dreiklang ..... von Seite 1 bis 5 mit 12 Beispielen.

2. „ Sextenaccord ..... „ „ 5 „ 9 „ 12 „

3. „ Quartsextenaccord ..... „ „ 10 „ 12 „ 6 „

4. „ Septimenaccord ..... „ „ 13 „ 20 „ 15 „

5. „ Quintsextenaccord ..... „ „ 20 „ 26 „ 10 „

6. „ Terzquartsextenaccord „ „ 26 „ 32 „ 8 „

7. „ Secundaccord ..... „ „ 33 „ 40 „ 8 „

8. „ Grofsseptimenaccord ... „ „ 40 „ 43 „ 4 „

9. Die Nonaccorde ..... „ „ 43 „ 49 „ 8 „

10. Der Quartquintenaccord ... „ „ 50 „ 56 „ 8 „

11. „ Secundquintenaccord „ „ 56 „ 57 „ 1 „

12. „ Secundquartquintaccord „ „ 57 „ 58 „ 1 „

13. Wiederholung aller Accorde

in getheilter Begleitung „ „ 58 „ 62 „ 8 „

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100 Beispiele.

Karl Bögl.

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MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Wälder, Gualbert

100 ausgesetzte Generalbaß-Beispiele als kurze Vor- und Zwischen-Spiele und als practische Beigabe zu jeder Generalbasslehre, insbesondere zu Robert Führers Elemente der Harmonielehre, des Generalbasses, der Tonsetzkunst für Lehramts- und Orgelzöglinge etc

Augsburg (1890)

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